SWEET DISHES.

by HERBERT

SWEET DISHES.

A LITTLE TREATISE

ON

CONFECTIONERY AND ENTREMETS SUCRÉS.

BY

"WYVERN,"

(AUTHOR OF "CULINARY JOTTINGS FOR MADRAS.")

FOURTH EDITION, REVISED.

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PREFACE TO THE FIRST EDITION.

IN offering this little book to the public,—a companion, as it were, to my *Culinary Jottings*,—I beg to tender my acknowledgments to the Proprietors of the *Madras Times*, in the columns of whose journal my articles on "*Sweet Dishes*" were originally published.

WYVERN.

MADRAS, *1st October 1881.*

PREFACE TO THE FOURTH EDITION.

EIGHTEEN years have passed since the First Edition of *Sweet Dishes* was offered to the Madras public, and, although the work has been reprinted three times, I never had an opportunity of thoroughly revising it. This task, with the assistance of much practical experience during the last eight years, I have now carried out to the best of my ability. It need hardly be asserted that cookery of the best kind is continually advancing. Whereas some of the methods practised in the past may remain unaltered, and many standard compositions survive the reforming hand of time, progress asserts itself as time goes on by simplification by introductions here, and by prunings there, while Fashion exerts its influence upon style, flavours, decoration and other details. In these circumstances, the revision of *Sweet Dishes*—untouched for nearly nineteen years—has become renovation. The greater part of the new Edition has been re-written, obsolete recipes have been removed, and newer ones substituted, while all that has been retained of the original matter has been carefully corrected. Brought up to its present standard, in short, *Sweet Dishes* is, practically speaking, a new book.

Owing to the many miles which now separate 'Wyvern' from his Publishers, revised correction of proofs by the author has been impossible. Nevertheless, the printing staff deserve great credit for the execution of their share of the undertaking. A few mistakes were inevitable, and readers are requested to be good enough to correct their copies by reference to the table of "Corrections and Additions."

WYVERN.

London, 15*th March* 1900.

CORRECTIONS AND ADDITIONS.

Page	Line	
82	15	for "soufflé" read soufflée.
85	20	erase the semi-colon after the word "dough."
87	3	insert 'the' after "with."
88	30	add 'for ten minutes' after the words "broken ice."
89	31	for forth read froth.
100	33	for furit read fruit.
101	4	complete the parenthesis after "sub acid."
103	3	for 21 read 24.
104	1	for Trate read Tarte.
106	25	for corrected proportions of ingredients for *Pâte à chou* see appendix.
110	16	for petits read petites.
,, ,, ,, ,,	10 20 28 32	for "Génois" read Génoise.
111 ,,	7 16	ditto.
112	24	ditto.
113	7	for "Conde" read Condé.
129	28	Insert full-stop after "milk," and a capital 'I' for the word following.
132	31	for "envelope" read envelop.
144	7	for "meringue" read meringuées.
145	34	for "liquified" read liquefied.
146	8	for "fattish" read fastish.
148	15	for "Zephyr" read Zéphyr.
151	21	for "puddings" read pudding.
163	29	for "flour" read flavour.
180	22	for Génois rcad Génoise.
190	20	for Gingembere read Gingembre.
228	28	for pralines read praliné.

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SWEET DISHES.

Prologue.

THE highly gratifying reception accorded by the public to my little book upon savoury cookery, "*Culinary Jottings for Madras*," has induced me to endeavour to complete the work with a few chapters upon sweet dishes.

I passed over this important branch of the cook's art when compiling my first *brochure*, being under the impression that advice concerning the preparation of soups, sauces, *entrées*, &c., was more generally required than about *entremets sucrés*.

The native cook is, I think, a fairly good hand at sweet things, and the receipts given in English cookery books are, as a rule, not very difficult to follow in that department of culinary science. It has been pointed out to me, however, by several fair housekeepers, that Ramasámi's *répertoire* of presentable sweets is somewhat limited, and that, in order to teach him anything new, it becomes necessary for his mistress to wade through the pages of a book, the boast of which it may be to contain, perhaps, two or three thousand recipes.

When compassed about by such a quantity of instruction the chief difficulty, of course, is what to select. Doubt as to the practicability of things which look very

tempting on paper follows; and, at all events, a good deal of time is wasted that might be far more pleasantly employed.

The thing needful, then, I understand, to be a series of chapters in which each branch of sweet cookery is dealt with independently:—jellies and creams, pastry, soufflés, pancakes and fritters, puddings, ices, cakes, preserves, dessert, and miscellaneous trifles. While a few words concerning wines, and cooling drinks, might be added, I am told, with advantage.

This task I propose to attempt, and if half as well encouraged as I was when carrying out my first essay, I shall have no cause, I am sure, to regret the step.

WYVERN.

MADRAS, 1*st June* 1881.

CHAPTER I.

Equipments and Materials.

IN the treatment of *entremets sucrés* the strictest attention must be paid to cleanliness. Every vessel used must be scrupulously inspected, and even the room in which the work is carried out should be sweet and airy. When we remember how easily cream, fruits, and the other delicate articles used in this branch of kitchen work become tainted, and lose their fresh *bouquet*, common-sense should surely warn us to be careful. I confess that I cannot bring myself to believe that it is possible to compose a really dainty cream or jelly in a kitchen reeking with savoury vapours, or with, what is infinitely worse, the smoke from wood-fires.

Fortunately for us all, the cookery of sweet things can, in a great measure, be carried out in the house, away from the cook-room, and under the eye of the mistress. The *mixing*, for instance, of puddings, and the preparation of jellies, creams, cakes, and ices, might even be superintended in the dining-room. For operations that necessitate slight boiling, a small charcoal fire in an adjacent verandah will generally be found sufficient. When satisfactorily mixed, and made ready for baking or boiling, cakes, puddings, and the like can, of course, be sent to the kitchen: but the important stage should, if possible, be supervised in the house.

In addition to the reasons I have already mentioned, how unsatisfactory it is to send out wine, liqueur, jam, fruits, &c., to the kitchen, and when the dish comes to table to find a miserable parody of the thing we expected, with no flavour of wine or liqueur, and with certainly quite half the fruit or jam gone.

In order to prevent the mysterious evaporation of these dainty and expensive ingredients, the eye of the mistress is therefore much to be desired. In the simple matter of *sugar* it is actually surprising to note how much nicer *entremets* are that a lady has superintended, than those that the butler and cook have concocted alone. The native cook over-sweetens everything unless carefully watched, and can rarely overcome his natural instincts when the chance of appropriation is placed before him.

The utensils required for the preparation of sweet dishes are:—

2 stewpans, one 8 and one 10-inch, in white enamel.
3 small saucepans, one 4, one 6 and one 8-inch in ditto.
1 8-inch steel *sauté*-pan.
1 10-inch do. omelette pan.
1 4-pint porridge pan.
3 hair sieves, in sizes.
1 set of *tamis* cloths.
2 perforated tin strainers
3 bowls in sizes, 12, 14, 16 inches.
1 marble 10-inch mortar and pestle.

Moulds:—

2 plain charlotte, oval, 4 and 6-inch in diameter.
2 plain charlotte, round, 3½ and 4½-inch do.
2 plain border, round, 5½-inch do.
2 fluted border, round 5½-inch do.
12 plain dariole, round, 2-inch do.
2 plain cylinder, round, 3-inch high, 3½-inch across.
2 white earthenware, 4-inch and 6-inch.
3 pudding basins, in sizes.
2 *soufflé* tins, in sizes.
2 cake tins, in sizes.
12 patty pans, oval, 3½ inches long.
12 mince pie pans, round, 3 inches in diameter.

2 baking sheets.
2 baking tins.
1 spice box.
1 marble slab for pastry, and boxwood rolling pin.
1 set of pastry cutters and jaggers.
1 wire frying basket (for fritters).
1 sugar dredger.
1 flour do.
1 ladle.
1 toasting fork.
3 whisks in sizes, all wire if possible.
3 wooden spoons.

It is highly desirable that the saucepans, sieves, stew-pans, strainers, mortar, and baking tins, be set apart, and reserved for the sweet department only.

The moulds may be of tin, tinned steel, or copper. If carefully cleaned and dried in the sun after using, the first will last a long time, and answer all purposes satisfactorily. The porridge pan will be found most useful for custard-making, being a pan within a pan, on the *bain-marie* principle.

The table used by the cook for his sweets should be as clean as possible, and he should have at least:—

6 common plates.
2 or 3 soup plates.
2 large dishes.
3 or 4 saucers, with cups.
2 or 3 jugs, ½ pint, pint, 2 pints.
1 wine-glass (measure).
2 plated forks.
3 plated spoons (table, dessert and tea).

Special articles of equipment will be mentioned when treating of the dishes necessitating their use,—ice-pails and freezers for instance.

The plates, etc., I have enumerated may be composed of odds and ends, and be of the cheapest kinds; or better still, they may be of white blue-lined enamelled ware.

At any rate it is essential on the score of cleanliness that these sundries should be issued, and it will be found, in the long run, economical, for it will render the use of pieces of your dinner set unnecessary. All know how soon things get broken when they are sent to the kitchen, and nice plates are completely spoiled by being put into the oven.

The spoons and forks may also be of a common kind, but they cannot be dispensed with. Iron spoons impart a metallic taste to delicate custards, creams, etc., and wooden spoons are often too clumsy for certain operations. The marble slab for pastry is strongly recommended.

The ingredients we use for sweets must be of the best quality we can obtain. The butter is, if possible, a more important element in this, than in the savoury branch. How easily, for instance, is the presence of an inferior butter detected in a cake. We cannot, therefore, be too particular in using what we know to be reliable.

The sugar is another item of importance. There should be three distinct sorts kept for use in this branch :—

(*a*) Icing sugar—as finely powdered as flour.

(*b*) Caster sugar—finely granulated loaf-sugar used in a dredger or caster, not cast*or* as often erroneously written.

(*c*) A good ordinary sugar for puddings, etc.

Of these the first is used for icing cakes, and in confectionery work generally. If not procurable ready made, it can be produced by pounding loaf-sugar to powder in a mortar, and sifting it afterwards through a sieve. Caster sugar is required for the finishing off of soufflés, omelettes, fritters, the surfaces of tarts, tartelettes, etc.

We should never forget that sweet dishes form the ornamental part of a dinner, and that they should, therefore, be made to *look* as tempting as possible. The final

dusting of caster sugar never fails to attract the eye pleasingly. A sweet dish garnished with crystallized sugar may look fairly well, but the effect upon the teeth is far from pleasant.

That the best milk and cream should be used need scarcely be said: those who keep cows of their own possess an incalculable advantage in this important particular, for of course purchased milk is too often very poor in quality.

People who desire to excel in their *entremets sucrés* must admit of a little extravagance in the matter of eggs. The poverty of the milk aforesaid demands it, and the eggs themselves cannot be counted as equal to those of the European market. In following an English receipt in which two eggs are entered, it would be wise to use three in India, and if eight be named, I would issue twelve or fourteen, according to size. My recipes are composed in pursuance of this scale.

Be very careful in having the best imported flour, and dry and sift it well before using it; the cleverest cook will fail to turn out good puff-paste with indifferent flour.

Of fruits, *confitures*, flavouring essences, etc., I will speak when I treat of the dishes in which they form a part.

As regards wine and liqueur, you should be guided by discretion. By carefully reading a receipt and thinking over the ingredients that compose it, you ought, in nine cases out of ten, to be able to decide whether the wine can be omitted or not. I generally mention in my recipes whether the liqueur, etc., is really indispensable. Wine, as a rule, is, however, such a vast improvement when used in puddings, etc., that it seems a pity to leave it out, especially when the quantity recommended rarely exceeds a glass.

CHAPTER II.

Jellies.

THE commonest care, and the slightest attention to a few simple rules, will ensure success in making jellies.

In order to obtain the limpidity and brightness which in certain jellies are by some considered indispensable, it is advisable to use a newly *tinned* utensil. An enamelled stewpan, or glazed earthenware casserole and a plated, or wooden spoon, may also be recommended. The vessels thus used should be kept separately, and used for sweets only.

A flannel jelly bag was at one time considered an item of the equipment which we could not get on without, but practice has proved to me that it is far better to use pieces of new flannel that have been thoroughly scalded in boiling water. For after a little usage, bags become musty, and will taint a jelly most unpleasantly. The pieces of flannel can be relegated to the scullery for cleaning purposes after they have done their work in jelly-making, so there is no extravagance in my recommendation. A fine sieve (reserved entirely for sweets) over which the piece of flannel should be spread, will answer very well for the straining of the finest jelly that may be desired, while the sieve alone will do very well for semi-opaque and opaque jellies made of fruit syrups, *purées*, etc.

I do not think that there is much required in the way of *instruction* in jelly-making, though I shall presently describe the process for the benefit of the uninitiated. What is wanted, I fancy, is variety,—to be shown how we can surprise our guests with something slightly more novel than the everlasting clear jelly flavoured with wine or liqueur.

Now, by exercising a little thought, and a little good taste, this end can be attained without much difficulty. Taking clear jellies first; we can, of course, embellish an ordinary maraschino jelly with quarters of preserved apricots or peaches, a champagne jelly with strawberries, a noyeau jelly with greengages, &c., &c. Or we may take a few specimens of each kind of fruit, and set them in layers.

But by far the pleasantest jellies are those made with fruit juices or syrups, garnished appropriately, and flavoured, perhaps, with a liqueur which harmonizes with them. Of these there are several to choose from, as will be seen later on. The old-fashioned composition as clear as crystal and but for a sickly indication of sherry nearly as tasteless, very firm, very pink or yellow, and very ornamental in the moulding has quite passed out of fashion.

Jellies depend now-a-days almost entirely upon gelatine for their solidity, isinglass having been completely effaced by that preparation. This effect can also be produced, we know, by slowly simmering calves' feet, ox heels, or sheep's trotters, and then straining the liquid as will be explained later on: but the improved gelatine, now procurable everywhere, has rendered that very tedious process unnecessary. The use of the calf's foot in jelly-making was considered a great desideratum formerly when this species of food was universally recommended for invalids on account of its supposed highly nutritive qualities. Modern science has, however, negatived the idea that

jelly is either very nutritious, or very easily digested. It has accordingly lost the position it once held in the estimation of nurses, and we are at liberty to discard the calves' feet in favor of those handy little packets to which I have referred.

It is by no means easy to fix the exact proportions of gelatine to fluid, having in view that perfection of setting which is neither too firm nor too liable to collapse. An ounce to a pint is the best general rule, but there are so many kinds of gelatine in the market now-a-days that the safest plan is to test the sort you use once, and note the result for future guidance

Again, a jelly which has to sustain the weight of a heavy garnish of fruit must necessarily be stronger than one in which nothing has to be set; while another point to remember is that the assistance of ice will always make a slight difference in the amount of gelatine requisite to effect firmness.

As far as colouring is concerned no *connoisseur* will now admit of anything except the natural tints produced by the fruit juice or syrup used, the wine, or liqueur. The employment of artificial colourings, so dear to charlatanism, is no longer tolerated by people of taste, nor indeed is excessive limpidity considered desirable when it is obtained at the expense of flavour.

The syrups sold for making sweet ices provide us with materials for pretty-looking jellies, and save an infinite amount of trouble. For instance, an ounce-packet of gelatine dissolved over the fire with a bottle of strawberry syrup (sufficiently diluted with water to fill the pint mould that has been selected), and a squeeze of lime-juice, with a glass of noyeau, or maraschino added when cold, the whole strained through a fine sieve, and set firm upon ice, or, on the Hills, in spring water,—will be found a very presentable jelly indeed.

It should be noted that while syrups may often be clarified in one process with the gelatine, wines and liqueurs ought always to be reserved for addition *after* the clarified liquid has become cold.

Red wines should never be put into tinned utensils.

During the hot weather, a most agreeable sweet can be made for ordinary home consumption out of common tart fruits. These must first be very gently stewed with sugar, a little water, some lime-juice, and a glass of wine. When soft and sweet enough, strain off the liquid, pass the fruit through a clean sieve, amalgamate the syrup and the pulp of the fruit; after having dissolved enough gelatine in the former, set it, let it get cool, and then set it in a mould upon ice. Custards that have been placed in the ice-box should accompany. A jelly of this kind is, of course, opaque, but it is not in the slightest degree less pleasant to the palate on that account. The French *confiseurs* call these *purée* jellies "*pains*,"—*pain de groseilles*, *pain d'ananas*, *&c.*

We must now proceed to discuss the composition of a few superior jellies, which should be reserved for special occasions, for, though easy to make, they are expensive.

Champagne jelly with fruit (*Gelée de champagne aux fruits*) :—Put an ounce and-a-half of gelatine into a stewpan with a quarter of a pound of sugar. Beat the whites of two eggs, mixing with them a pint of water, and the juice and finely-shred peel of one lime. Pour the liquid over the gelatine and sugar, place the pan on the fire, stirring its contents unceasingly until they *just* reach boiling point, and a thick white scum forms on the surface, using a small whisk for the stirring. Then remove the pan, and let the liquid it contains cool a little, after which strain it through flannel; pour it back, and strain it again and, if necessary, again, until it is bright and clear. When quite cold, add half a pint of champagne. Prepare a

macédoine of fruits:—dried cherries, preserved apricots, greengages, &c., cut into nice pieces. Put a border mould upon ice, and pour into it a little of the liquid jelly to the depth of the eighth of an inch. Set some of the fruit therein, to form the surface garnish of the jelly when turned out. Pour in enough liquid to cover the layer of fruit, and continue to arrange the remainder of the fruit in similar layers until the mould is completed.

Observation.—In setting a jelly in layers, be careful not to commence operations until the liquid is cold; if in any way warm, it is liable to loosen the ornaments laid in your mould. On the other hand, do not let it get too cold, for if beginning to set, it would, when poured into the mould, fill it with air bubbles, which would destroy the appearance of the jelly entirely. It is a matter of importance also to pour each of the subsequent layers of a jelly into the mould as soon as the one immediately preceding has set, in order to guard against the formation of any film of moisture on the surface of the layer, which would prevent cohesions between the layers, and would in all probability, cause the jelly to fall to pieces on being turned out of the mould.—[*Gouffé.*]

Note that the old-fashioned advice as to *oiling* a mould before putting the liquid jelly into it is absolute rubbish: all that is necessary is to dip the mould into clean water to dampen its surface. It is obvious that the mould must not be at all greasy.

In turning out a jelly that has become firmly set, let the cook be perfectly calm. Dip the mould in hot water for a few moments, and the jelly will slip gently out of its prison without a blemish. The native cook is wont to use force, and to try and eject the jelly by vigorous shaking. Teach him the uselessness of a such a course, and the danger that it entails upon the contents of the mould. If

the jelly does not turn out after the first dipping, repeat the process.

If you deliberate upon the recipe I have just given for the champagne jelly with fruit, you will at once perceive that it will serve as a guide for several clear bright jellies. All that you have to do is to vary the wine that is to flavour, and the fruit which is to garnish them. Thus, noyeau jelly with apricots, maraschino jelly with peaches, kirsch jelly with cherries, punch (milk) jelly with pine-apple, curaçoa jelly with strawberries, chartreuse jelly with greengages, moselle jelly with angelica, vanilla jelly with pears, &c., are all composed upon a similar foundation.

First:—gelatine and sugar dissolved in water with the whites of two eggs and the juice of one lime,—a clarifying process that is to say. Then careful straining; and when perfectly satisfactory as regards limpidity, the blending of the flavouring wine or liqueur.

It should, however, be noted that the clarifying process just described refers to the old-fashioned opaque gelatine; the modern sheet gelatine—especially the French article—is as clear as glass and requires no special clarification.

Half a pint of wine, or a full *wine*-glass of liqueur, is enough for the jelly I describe, which, allowing for loss during the clarifying stage, will be about an imperial pint and a quarter.

When thus composed, there follows, of course, the setting process. If the quantity of liquid happen to fall short of the amount required to fill the mould, you can obviously add a little cold water, and a trifle more wine or liqueur. But it is a wise thing, after you have selected the mould you intend to employ, to measure its capacity with water, and so note beforehand the exact quantity of liquid that you will require to fill it, and regulate the gelatine accordingly.

The vanilla jelly with pears, which I mentioned in the list just now, is a rosy pink one, flavoured with *crême de vanille* liqueur, tinted pink with raspberry juice, or syrup, and garnished with pears in slices.

Jellies composed of fruit syrups may be taken next in rank to those which owe their flavour to the juice of the grape, or liqueurs. If you use the made syrups, which are sold for ice-making, your work will be remarkably simple, for you can clarify the syrup *with* the gelatine, *i.e.*, dissolve the latter in the former, whisking with them the whites of two eggs and the lime-juice over the fire till boiling point is reached, then simmer twenty minutes, strain and cool; when cold add liqueur if desired. A dash of liqueur is always an improvement, but it must be kept subordinate to the flavouring of the fruit. Admirable syrups can obviously be made by diluting red or black currant jelly, or raspberry currant, and strawberry jam. The flavour of the raspberry will be found excellent. The juice of a lime should be always added when making syrups in this manner, and if you desire to make a pellucid jelly, the straining must be carefully attended to.

Claret jelly (*Gelée de Bordeaux*):—Commence in the standard manner if you want it clear, and amalgamate the claret (or burgundy) with the clarified gelatine, as you did in the case of the champagne jelly. But the following recipe produces an excellent result. Remember not to use a tinned utensil.

One bottle of claret, four ounces of white sugar, one glass of brandy, the finely peeled rind of one well-washed lime, the juice of three, one tea-cupful of raspberry syrup (extracted from half a pound of jam, if you have none ready made) and one and-a-half ounce of gelatine. Boil all together, skim very carefully, and strain through a fine sieve. This will be a rosy, and a nice looking jelly, but

not quite as bright as the one in which the gelatine is first clarified independently. Whipped, or iced cream is generally handed round with Bordeaux jelly, or, if served in a border mould, in the centre of it.

Orange jelly is an inexpensive jelly that can be easily made when that fruit is in season. Make a syrup with one pint of water, and quarter of a pound of white sugar, adding to it the finely shred rind of four oranges, and of two limes. Skim it carefully, adding the juice of eight oranges and one lime, let it simmer gently for twenty minutes, and then strain it. Clarify an ounce of gelatine with a pint of water, the whipped whites of a couple of eggs, and a quarter of a pound of sugar. Strain it carefully, and, when clear, mix it with the syrup. Pass the liquid through flannel till quite transparent. Now skin and peel a couple of oranges, divide them into quarters, removing all pithy skin, and gently squeeze out the pips. If available, each piece may be dipped with advantage in brandy or any nice liqueur, but that is not essential. Place the mould on ice, and set about the eighth of an inch of the jelly first; then dispose upon it a layer of neatly arranged orange quarters, cover them with jelly, and repeat the process in a second layer, finally filling the mould completely.

Lemon jelly, or rather **Lime jelly,** is even a simpler sweet than the foregoing. Clarify an ounce of gelatine exactly in the same way as described for orange jelly, and, when strained and clear, mix it with a lime syrup made of the juice of four or five limes, a pint of water, and a quarter of a pound of sifted sugar. Pass all through flannel till clear. Garnish it with fruit if you wish, set it in a mould on ice, and serve.

Or, more easily in one process as follows:—Take half an ounce of gelatine, half a pint of water, two ounces of sugar, the whites of two eggs, and the juice of four limes.

Mix the ingredients together, stirring continually, in a stewpan over the fire till boiling begins, then simmer twenty minutes, pour the liquid into a bowl to cool, next pass it through flannel, and then put into a mould on ice to set.

Port Wine jelly is strongly recommended for invalids after certain attacks of illness. Mix together half a pint of water, one ounce of dissolved gelatine, three ounces of sugar, the finely peeled rind and juice of a lime and a stick of cinnamon. Set this in a very clean stewpan on the fire, bring to the boil, stirring well, then simmer for twenty minutes and strain the contents of the pan into a clean bowl, let it get cold, add half a pint of port, and set in the usual manner.

The Consolidated purées or **Pains,** already alluded to, are excellent, and, if carefully made, are better liked, as a rule, than jellies. For the Anglo-Indian table they are well adapted, for they can be easily made out of the 'canned' fruits now procurable everywhere, as well as of fresh fruit of an adaptable kind.

A delicious **Mango pain** can, for instance, be made when that fruit is in season, in this way. Pass the pulp of sufficient ripe mangoes to make up a pint measure through a clean sieve, slightly sweeten it, and give it the juice of a lime. Dissolve an ounce of gelatine in a tea-cupful of water over a low fire, and when melted stir it well into the fruit, add a liqueur glass of brandy, pour it into a mould decorated with blanched almonds, let it set firmly upon ice, and serve.

For **Pine-apple pain (Pain d'ananas)** :—Make three-quarters of a pint of pine-apple *purée* by pounding twelve ounces of pine-apple previously stewed in sugar and water, and then passing the pulp through a sieve. Steep an ounce of gelatine in water for a quarter of an hour, drain and put it in the hot syrup in which the fruit was stewed: stir

over the fire till thoroughly dissolved, strain it through muslin and add it to the fruit *purée*. Stir till cold, and add a liqueur glass of rum. Ornament a mould with almonds, or any candied fruit, set the mould in ice, fill it with the *purée*, let it remain in the ice for a couple of hours, then turn it out, and serve with iced cream.

Prune pain (Pain de pruneaux) :—Put half a pound of prunes (French plums) into an enamelled stewpan, with two ounces of white sugar, a *slice* or two of lime, a stick of cinnamon, and sufficient light claret and water (half and half) to cover them. Stew gently until the fruit is quite tender, then lift the saucepan from the fire, drain off the liquid, stone the prunes, pass the fruit through a sieve, and save the pulp in a basin. Crack the stones, and save the prune kernels. Steep an ounce of isinglass in the liquid that you strained off, return to the fire, let it dissolve, mix it with the prune pulp, and pour in a wineglassful of cherry brandy; stir all together for a few minutes, then let the mixture get cool. Decorate a border mould with the kernels you saved, fill the mould with the *purée*, and set it on ice to form. When wanted, turn out the *pain*, and fill the hollow centre of the mould with iced or whipped cream.

Following these instructions *pains* can be made of any fruit :—apples, apricots, peaches, green gooseberries, currants, raspberries, &c.

Dutch jelly or Flummery (*Flamri à l' Hollandaise*) :—Soak an ounce and a half of gelatine in a pint of cold water for twenty minutes, then put it into a stewpan with a quarter of a pound of sugar and the rinds of three limes; set the pan on the fire and let the gelatine dissolve, stirring the whole time. Next take it off the fire, and mix into it the yolks of eight eggs well beaten with half a pint of sherry; add the juice of three limes, whisk all together well for a minute, and then pass the liquid through a fine

sieve or a piece of muslin. Now put it into a saucepan, which plunge into a larger one containing boiling water, and thicken the mixture over the fire as you would a custard by simply stirring well till the desired consistency is attained. Let it get cool, then decorate a mould with blanched almonds, place it in ice, pour in the jelly, and let it set as in the previous receipts.

This dish is sometimes called JAUNE-MANGER on account of the yellow tinge it acquires from the yolks of eggs. It is, of course, opaque.

Semolina flummery (*Flamri de semoule*):—Put one pint of milk in the stewpan over the fire, stir in little by little enough semolina to bring the milk to the consistency of thick cream, add five ounces of sifted sugar also by degrees, stirring well, and such flavouring essence as may be liked. Continue to work the mixture for a few minutes, then take it off the fire and whisk into it the whites of four eggs. Replace the pan over the fire, and, using the whisk still, stir until the first symptoms of boiling show themselves. Immediately remove the pan now, cool its contents, and pour them into moulds that have been dipped into cold water, set them on ice, and in due course turn out the *flamris*. Serve with a fruit syrup or *purée* poured over the moulds.

These flummeries are admirably suited for invalid diet.

Blanc-manger is naturally suggested by the above, and a very useful sweet it is too. There are expensive methods of composing this dish as well as plain. I will consequently submit one of each kind. This is Gouffé's **Almond blanc-manger**:—Blanch and peel six ounces of shelled sweet almonds, and a quarter ounce of bitter ones; pound them in a mortar to a paste with rosewater and add a pint of water; mix the paste and water well till it becomes milky, let it stand for an hour

or so and then strain it through a clean sieve into a basin. Next put an ounce of gelatine, a quarter of a pound of sugar, and one pint of water into a stewpan, stir over the fire until the gelatine is melted, and then strain through a fine sieve. When strained and cold, add the almond milk, and a tea-spoonful of orange flower water (to be got at the chemist's) and mix the whole thoroughly. Put a border mould upon ice, fill it with the *blanc manger*, and when set firmly, you can turn it out. This receipt is plainly capable of being followed substituting cocoanut for the almonds.

Another is richer still :—Pound the almonds as in the foregoing receipt, add half a pint of water and let the almond milk stand to absorb as much flavour as possible. Now put half a pint of fresh cow's milk, and a coffee-cupful of cream, with six ounces of sugar, and a few drops of vanilla essence, into a stewpan, dissolving in the liquid one ounce of gelatine. When liquefied, strain, let it get cool, and add the almond milk; pour the whole into a mould already placed in ice, and serve when set firmly.

A plain one can be made in this way :—Beat three eggs with three table-spoonfuls of cornflour, flavour with a few drops of lemon, vanilla or ratafia essence. Take a pint of new milk, and three ounces of sugar; put these ingredients on the fire, and simmer them for five minutes; strain the milk into the basin containing the eggs and cornflour, empty the whole into a stewpan and stir over a gentle fire till it thickens like a custard: add an ounce of liquefied gelatine, cool, pour the mixture into a mould, set it on ice, and, when firm, turn it out as you would a jelly.

Jelly Powders and Tablets.

No chapter on jellies would be complete without a few words concerning the modern introductions for the production of jellies from powders and tablets. For use anywhere, but especially abroad, these useful inventions are much to be commended. I can speak after considerable experience of them with great confidence of J. Moir's powders, and have no doubt that the tablets issued by Crosse & Blackwell, Lazenby, Southwell, and Nelson and Dale are to be depended upon. The directions given upon Moir's packets are perfectly reliable, and by the exercise of a little consideration variations can very easily be effected with them. Thus, for a **Punch jelly** blend an orange powder with a lemon powder, and flavour the mixture with rum. If you set shredded pine-apple or slices of the fruit in this you will have *Gelée à la Créole.*

The strawberry currant and raspberry powders make excellent jellies when garnished with other fruits. One with plantains is decidedly nice :—Peel two or three ripe well-flavoured plantains, scrape off the fibre that may adhere to them, and cut them crosswise in pieces about the size of thin gun wads : lay these out on a dish and sprinkle them with any liqueur you like. Set a little of the jelly at the bottom of a border mould laid on ice, and then, using a trussing needle or skewer, arrange a ring of the pieces of plantain overlapping each other : when completed, pour in more jelly and set the ring, and repeat the process, setting the second ring, and then finishing off the mould. I have blended ripe strawberries with the plantains and set them in alternative rings with good effect. Cherries and raspberries in the same way.

These jellies require no straining, being quite clear enough as they are, and full of flavour. An addition of liqueur, brandy, or rum is generally considered an

improvement, but, being entirely a matter of taste, is not an essential.

And now for **Calf's-foot jelly,** which, we must remember, is not to be passed over in spite of preserved isinglass or the gelatine to which I have alluded, for in India we may at any time be unable to procure either of those substitutes. We will *call* it "calf's-foot jelly," but we must use sheep's feet or ox-heels to make it, since calves are rarely slain for the market in this Presidency.

For a good-sized jelly, choose two ox-heels, or twelve trotters, clean them very carefully, split them, and put them into a large stewpan, covering them with cold water; skim the surface continually as the water gets warm, bring gradually to the boil, after which reduce the heat and keep the temperature at the simmering point for six hours, occasionally adding a little hot water to make good the loss by evaporation. At the end of six hours, strain off the liquid from the feet, and set it in a bowl to cool. Remove the fat now with studious care, catching the small globules up with blotting paper. When satisfied that no grease remains, the clarifying must be carried out in this way. Pour the liquid, or if it has solidified (as it would on the Hills), put the jelly cold into a clean stewpan with half an ounce of sugar for each trotter used, or six for the two ox-heels, and the juice and zest of three ripe limes. Set it on fire. Beat up the whites of four eggs in a basin with a few drops of water, take a coffee-cupful of the liquefied jelly, mix it with the whipped egg, working it well with the whisk, then pour it into the stewpan with the rest of the jelly, and continue to stir freely until boiling sets in. Move the pan at once to the edge of the fire and let its contents simmer very gently for a quarter of an hour, then pour the jelly through flannel. Pour it back, and strain it again and again until it is perfectly clear, after this leave it in a basin until you desire

to turn it into a mould for setting, for which process you will require ice, as in the case of gelatine or isinglass. If you wish to have a jelly flavoured with any particular fruit, wine, or liqueur, add whatever flavouring you have selected, wine, or liqueur when the jelly is cold after the clarifying process.

CHAPTER III.

Custards and Creams.

THE custard (*Crème Anglaise*) is, perhaps, one of the most useful things in the *répertoire* of sweet dishes. But, while certainly in constant requisition, it is oftener indifferently than really well made. The ordinary domestic custard is a floury composition, its colour is not prepossessing, and its flavour is generally derived from nutmeg or some spice or other. Now, it is in our power to diversify this simple preparation in many ways and, by careful attention, to raise it to a position nearly as important as that of cream.

Good materials are, of course, essential. Neither arrowroot nor cornflour has, let me at once observe, any place, properly speaking, in custard-making. Some cooks take flour to assist the thickening process, the consequence of which is that, owing to an insufficient quantity of yolks of eggs, the bright yellow tint that a custard should possess is lost, and the preparation is almost tasteless. A custard may be described as new milk boiled, strained, delicately flavoured with vanilla, ratafia almond, lemon, chocolate, coffee, &c., &c., nicely sweetened, and, after that thickened by carefully strained yolks of eggs. It must then be allowed to get cold (in ice if possible), after which it can be served either alone or with fruit, tarts, puddings, and so forth. The thickening with the egg

yolks requires attention, for if hurriedly attempted over too severe a fire, the result will be lumpy instead of smooth, more like *œufs brouillés* in fact.

For custard-making I recommend the porridge pot mentioned in the Table of equipments. It is a roomy double saucepan on the *bain-marie* principle, and admirably adapted to custard-making.

Plain custard.—One pint of new milk, five good-sized or six small eggs, three ounces of sugar, and a few drops of lemon-essence. Work as follows:—pour the milk into a very clean saucepan, flavour it with the lemon-essence, and a stick of cinnamon; when on the point of boiling, strain it off into another saucepan, let it get cool, and stir in the sugar, and the yolks well beaten and strained; set the saucepan in your *bain-marie*, or in any roomy vessel partly filled with boiling water, upon the fire. Continue to stir with a whisk until it thickens, and when the mixture coats the spoon nicely, you may consider it finished. Pass the custard through a clean hair sieve into a bowl to get cold before serving.

Another way is to mix the boiled milk with the yolks, sugar and flavouring in an enamelled bowl, to place the bowl over a roomy vessel containing boiling water over the fire, and to whisk the mixture till it thickens sufficiently.

Coffee custard.—For twelve glasses measure out four breakfast cupfuls of boiled milk, put it in a basin with one breakfast cupful of very strong, clear, and carefully strained coffee; add the yolks of five eggs, and one and a half ounce of pounded sugar; mix thoroughly and strain. Skim off all froth, and cook the custard as already described in a saucepan plunged into a larger vessel containing boiling water; when sufficiently thickened, pour the custard into the glasses, and set them in the ice-box.

But a better way to extract the flavour of coffee is as follows:—Roast a quarter of a pound of coffee berries and empty them, hot, into a bowl containing a pint of boiling milk just taken from the fire; let them infuse (as in making tea) for an hour, in the ordinary temperature of a warm kitchen, with a plate laid over the top of the bowl: then strain, add the yolks, and proceed as already described.

For **Chocolate custard** the process is similar. Dissolve six ounces of grated chocolate in a little hot water, with a tea-spoonful of vanilla essence, and, when melted, stir it into a pint of hot milk; add the yolks of six eggs, sweeten, thicken, and strain. The thickening should be conducted as already laid down.

NOTE.—If sweetened chocolate flavoured with vanilla is used, the sugar and flavouring must be regulated accordingly.

Caramel custard.—This flavouring is easily got by melting two ounces of icing sugar in a small glazed earthenware *casserole* or *non*-tinned iron saucepan over a low fire, stirring patiently till the colour becomes a rich deep brown. If poured out upon a marble slab this will at once become as hard and brittle as glass and can be lifted by the palette-knife and pounded in a mortar to powder in which form it can be stirred into the custard.

Praline or **Burnt Almond custard** is flavoured in a very similar manner:—Melt three ounces of icing sugar in the same way as for caramel, adding to it two ounces of finely minced sweet almonds. Let the sugar turn to caramel, and then empty the mixture upon the marble slab, detaching it when firm and pounding it as in the foregoing case.

Be very particular in both cases to work patiently over a low fire, if not the sugar may suddenly turn black, burn, and be spoilt.

A spoonful or two of cream, naturally enough, will improve any custard, especially that flavoured with chocolate, but a *bonâ-fide* custard is supposed to depend upon the yolks of eggs alone for its richness.

Almond custard can be made with milk, eggs, and almond essence, according to the recipe number one; but the following with *cream* and *pounded almonds* will be found particularly nice if poured over a dish of fruit, and set in ice till very co'd. A quarter of a pound of almonds, two bitter ones, three gills of milk and one of cream, two table-spoonfuls of rose-water, the yolks of four eggs, and two ounces of sifted sugar. Blanch and pound the almonds to a paste with the two spoonfuls of rose-water, add the milk and cream, the sugar, and the strained yolks of four eggs well beaten. Turn this to a custard in the manner already described, and then strain it into a bowl to get thoroughly cold over ice.

To make **Custard à la Reine**, take a breakfast cupful of very good cream, sweeten it, and flavour it with almond essence. Add three-quarters of a pint of new milk, and the yolks of seven eggs well beaten. Thicken in the usual way, and, just before serving, stir into it a liqueur glass of maraschino.

Custard and cream may be blended effectively as in the following recipe:—Choose a tin of white cherries (American) or other fruit, drain, sprinkling the fruit with a little maraschino during the afternoon. Near dinner time arrange the cherries in a flat china dish laid over a bed of crushed ice, and cover the surface of the fruit just before serving with a *sauce mousseuse* made as follows:—Put half a pint of rich custard, such as that just given, over ice, and (separately) a quarter of a pint of cream. When both are very cold, whisk the custard till it becomes well frothed, and pass into it the cream also whipped well,

flake by flake, till both are thoroughly blended. Unless both custard and cream are very cold they will not whip well. A rich custard of a proper consistency and well flavoured can be associated with cream in this manner with *any* fruit. The sprinkling of the latter with liqueur, brandy, or rum, is of course optional. Stewed pine-apple flavoured with rum, covered with *sauce mousseuse*, and set upon ice until very cold, will be found excellent.

Custard powders.—The remarks made regarding jelly powders may well be repeated in respect of these handy, reliable and inexpensive preparations. It may often happen that the necessary ingredients for ordinary custard may not be at hand when an excellent substitute becomes invaluable. The directions given with the packets may be followed with confidence.

From custards the next step is to creams. And here let me remark that any really good recipe for a custard is also a recipe for a *cream ice*. If, when thickened to your mind, you place a well-made vanilla custard in a freezer, and add to it, *when partly frozen*, a table-spoonful of thick rich cream, you will produce as good an ice as you can wish for. The real richness of the ice will depend upon the number and freshness of the eggs used in the custard.

Vanilla cream partakes of the nature of a custard to a certain extent. Boil a pint of milk, flavouring it well with vanilla essence. Let it get cold. Break seven yolks of eggs into a stewpan, with a half pound of sugar, mix well, and add the cold milk. Thicken the mixture in the method prescribed for custards. When it is thick enough to coat the spoon nicely, take the pan off the fire, and stir it for a short time longer. Steep an ounce and a half of gelatine in cold water for a quarter of an hour, drain it, and mix it in the hot custard (the heat should be sufficient

to melt the gelatine); when melted, strain off the whole into a bowl. Place the bowl on ice, and stir until its contents *begin* to set, then whisk into it half a pint of whipped cream. Fill a quart cylinder mould with the mixture, and put it in a basin with pounded ice all round it; cover the mould with a stewpan lid, and place ice upon it; in an hour and a half the cream will be firm. When set, have a basin of hot water—as hot as the hand can bear; dip the mould entirely into the water, take it out immediately, wipe the bottom of the cream with a clean cloth, put a dish over it, reverse it, remove the mould, and serve. If the cream fail to leave the mould freely, dip the mould in hot water again.

Strawberry cream is composed as follows:—Warm the contents of a pound tin of good strawberry jam over a low fire with the juice of a couple of nice limes, and a gill of milk to assist the operation. Strain and press it through a sieve. Steep an ounce and a half of gelatine in cold water, dissolve it in a small saucepan, and strain it through muslin into the strawberry syrup. Tint the mixture a rosy pink with cochineal. Set it in ice, adding a pint of rich cream or custard well whipped, exactly as laid down for vanilla cream. This recipe can be followed for all fruit creams. The syrups sold for ices will save the trouble of passing jam through a sieve, but when they cannot be got, the jam can always be used.

With fresh fruit the following proportions are accurate:—To a pound of picked strawberries four ounces of sifted sugar, one pint of cream or rich custard, and one ounce of gelatine. Begin by crushing the strawberries with a silver fork, and pass them through a clean sieve, into a basin containing the sugar. Soak the gelatine and dissolve it in a gill of milk over a low fire, cool this a little, add it to the strawberry *purée* and then stir in, well whipped, the cream or custard, mix, fill the mould, and set it in ice.

The Bavaroise is a dish in which cream and jelly are associated together, the mould being lined with jelly first, and the cream set within the lining. To line a mould proceed in this way. Having prepared half a pint of jelly ready for setting—it can be flavoured according to desire of course—put the mould after dipping it in water in a basin with crushed ice all round it. When it is very cold take it out, holding it with a cloth, and pour liquid jelly into it at once, turning the mould round so that the jelly may run over its inner surface, and become set by contact with the cold mould. If the coating seems too thin replace the mould in ice, and lay over the first layer a second one of the jelly operating in exactly the same way and returning the mould to its bed of ice. The cream, separately prepared, should now be poured into the cavity, and when turned out will be found to be enveloped in a casing of jelly.

Having mastered the process of lining, the cook can make various *Bavaroises* such as :—

Bavaroise à la Victoria.—Strawberry cream within maraschino jelly.

Bavaroise à la Sicilienne.—Chocolate cream within vanilla jelly.

Bavaroise à la Créole.—Pine-apple cream within punch jelly.

Bavaroise à la Napolitaine.—Almond cream within strawberry jelly.

Bavaroise à la Viennoise.—Pistachio cream within kirsch jelly.

Cream "**à la Moscovite**" may be described as *purées* of delicate fruits, such as peaches, strawberries, apricots, &c., prepared in the manner described in the foregoing chapter for *Pains*, to which, when just beginning to set

in a bowl, whipped cream is added; the whole being poured into a mould, and deeply embedded in ice until wanted. The *spécialité* of these creams is their exceeding coldness, the moulds used for them must be hermetically closing ones, as used for ices, for they can then be completely covered with ice and salt without danger. The only difference in fact between a cream *à la Moscovite* and an iced cream appears to be that the former is congealed with the aid of gelatine and intense cold, while the latter is frozen in the ice pail. The proportion of jellied *purée* to cream should be measure for measure equally.

Velvet cream:—Dissolve in a small enamelled stewpan over the fire an ounce of gelatine with two gills of water and two of sherry, the juice of two limes, and sufficient sugar to sweeten the liquid nicely. Let it get cold, set it on ice, and, when beginning to congeal, add half a pint of whipped cream: pour the mixture into a mould, and bury it in ice till thoroughly firm.

Crème au caramel, and **Crème au praline.**—These are made exactly in the same manner. For a pint and a half mould make a pint of rich custard, stir into it while hot an ounce and a quarter of dissolved gelatine, and a breakfast cupful of either caramel or praline made as already explained and well pounded; stir well till cold, then whip the custard in a bowl over ice, and pass into it a gill of whipped cream, fill the mould, set in ice, and in due course turn it out.

Dauphine cream.—(*Crème à la Dauphine*). Boil, strain and cool three gills of milk, turn this to a custard with five yolks of eggs, adding an ounce of sugar, and a little less than an ounce of soaked gelatine; when well mixed and smooth, pass the custard through a clean hair sieve into a bowl set over ice. When cold whip the custard, and pass into it a gill of whipped cream. Set a pint and a half mould in ice

and fill it gradually with the cream, arranging in it layers of preserved cherries which have been marinaded in kirsch, inch by inch. Keep the cream on ice till it is wanted, then turn it out, and pour round it a gill and a half of syrup flavoured with kirsch.

Note.—If liked a layer of rosy jelly (raspberry or strawberry) about three-quarters of an inch deep may set in the mould first to form a cap for the cream.

Cream compote.—(*Crème fourrée*) is a slight variation of the ordinary moulded cream. It consists of fruit set in a China dish, and congealed in cream over ice. For instance :—Place a layer of apricots or peaches, strained from the syrup in which they were preserved, at the bottom of China dish ; sprinkle them well with any liqueur you may have at hand. Next dissolve in a pint of the fruit syrup over the fire an ounce of gelatine, strain, cool, and add to it half a pint of whipped cream, mix well and pour the cream by degrees over the fruit. Complete the solidification of the whole over ice, and serve.

The system above mentioned can obviously be followed with any fruit,—tart fruit sweetened, cold stewed pineapple, or even plantains,—and the cream may be set aside in favour of a good custard in which an ounce of dissolved gelatine has been mixed. Or you may discard both cream and custard, and simply solidify the fruit in syrup with gelatine. Dishes of this kind are very acceptable in hot weather.

"*Crème au Thé*," "*Crème au Chocolat*," "*Crème au Café*," "*Crème au Coco*," &c., may be defined as custards richly flavoured with the particular ingredient named, to which, when half solidified with gelatine, a pint or so of whipped cream is added—the whole composition being finished off in a mould upon ice. The recipe for *vanilla cream* may be taken as a standard model as far as the

process of cream-making is concerned, and the following as to proportions :—

Chocolate cream.—Make half a pint of chocolate custard as already described, taking half the quantities there given. Work this in a custard saucepan quite smoothly, then add three-quarters of an ounce of gelatine, dissolve well, and pass all through a clean hair sieve into a bowl; when cold, whip into it two gills of stiffly whipped cream, and a teaspoonful of essence of vanilla if not already added to the custard. Put this into a mould, set in ice, and turn out when wanted.

Pistachio cream.—Blanch, peel, and pound four ounces of pistachio nuts: make a pint and a half of vanilla custard as already given, and add to it over the fire an ounce and a half of dissolved gelatine. Strain this when smooth into a bowl, add the pounded nuts, and a liqueur glass of Benedictine or other liqueur, with half a pint of whipped cream, set as usual, and turn out when required.

Follow these proportions for **almond** or **cashunut** cream.

Crème de groseilles vertes.—For this make a good gooseberry fool, adding for a pint of it an ounce of gelatine dissolved in a little milk, strain through a clean hair sieve, add a gill of whipped cream when cold, set in a mould, and finish as usual. This can easily be made with tart gooseberries or mangoes.

Italian cream.—Mix together a glass of sherry, the juice and zest of three limes, and a quarter of a pound of sugar; dissolve an ounce of gelatine in half a pint of raspberry syrup, add the wine and sugar, mix well, and strain into a bowl over ice; when cold whip into it half pint of cream, then pour the mixture into a mould, set it in ice, and turn it out when wanted.

Spanish cream :—Put three table-spoonfuls of cooked rice into an enamelled pan, moisten with a gill of milk, stir in two table-spoonfuls of orange flower water, the juice and zest of an orange, and two table-spoonfuls of powdered sugar, set the pan in a larger vessel containing hot water, stir in the yolks of three eggs, and cook altogether as in custard-making. When well mixed and creamy, strain into a bowl and finish with half a pint of cream as in the foregoing.

There is a preparation called "*Spanish cream*" by some cooks which is used for garnishing the surfaces of fruit compotes and other *entremets* which are served in flat dishes: Dissolve an ounce of gelatine in a couple of gills of rose-water, stir in the yolks of four eggs and the juice of two limes. Thicken as in custard-making, dredging in three ounces of icing sugar; when smooth, strain into a bowl, and pass into it half a pint of whipped cream; when well blended empty the contents of the bowl into a shallow pan so that it may solidify as a slab half an inch thick. When set, garnishing patterns can be cut out of this with fancy cutters. If liked, half the cream may be tinted pink with cochineal, and then the garnishing can be arranged in alternate colours.

Ginger cream (*Crème à la Chinoise*) :—Make a rich custard with the yolks of six eggs, a pint of milk sweetened with two ounces of sugar, and three table-spoonfuls of ginger syrup. Dissolve in a little water one ounce of gelatine, strain it into the custard, and whisk the mixture well: set it on ice: when solidification commences, add half a pint of cream and four ounces of minced preserved ginger, mix thoroughly, and either pour it into a mould, or set it in a china-dish over a layer of choice fruit perfumed, as it were, with any nice liqueur. In either case the mould or dish must be set in ice for the cream to congeal properly.

For **Frangipane** or **French custard,**—the English custard being called by French cooks "*Crème Anglaise*"—beat well together in a bowl three yolks and one whole egg, adding by degrees one and a half ounce of sugar, three gills of new milk, one and a half ounce of butter, and three ounces of flour. Set the mixture in a custard saucepan over a low fire, and stir in two ounces of melted butter and two of almonds pounded with rum or brandy to a paste. When smooth and creamy, the preparation is ready for use in many ways, *viz.*:—to fill *profiterolles*, *petits choux*, *éclaires* or *meringues*. Frangipane is used instead of jam for tartelettes, and instead of cream with fruits.

Instead of almond paste the mixture may be flavoured with vanilla, ratafia, chocolate, burnt almond, &c.

CHAPTER IV.

Cold Sweet Entremets.

HAVING considered the composition of creams, jellies, blanc-mangers, etc., the next step to take will be the working out of a few recipes for cold dishes in which those preparations play an important part.

Orleans Pudding (*Crème à l'Orleans*):—Make a pint and a half of really rich custard flavoured with vanilla; stir into the custard whilst hot an ounce and a half of dissolved gelatine; when thoroughly mixed, strain the whole through a fine sieve. Have ready an ounce of candied orange peel, an ounce of candied citron cut into dice, an ounce of currants, and an ounce of raisins, carefully cleaned, picked, and cut up: stir the fruits thus prepared over a very gentle fire with just enough rum to moisten them, let them absorb the spirit, then remove the pan. Having thus prepared the custard and fruit, open a tin of ratafias and grate enough of them to produce four ounces of powdered crumbs; put your mould in ice as if for a jelly, and pack it in this manner:—First a layer of the custard, then, as soon as that is firm, a layer of the minced fruit, over that a layer half an inch thick of crushed ratafias, setting each of the layers firmly by gradual additions of custard. When they are set satisfactorily, repeat the process—a layer of fruit, and one of crushed ratafias, set in custard,—until the mould is quite full—then leave it in the ice till wanted.

It need scarcely be pointed out that the top of the mould may be decorated with patterns cut out of crystallized fruit. Cream may be added to the custard while it is cooling with great advantage. The quantities I have given are for a quart mould.

Rice à l'Impératrice (*Riz à l'Impératrice*) :—This dish may be served cold as well as in the form of an iced pudding. Blanch three ounces of rice in boiling water ; drain, and put it in a stewpan with a pint and a half of boiled fresh milk, and five ounces of sugar. Simmer the rice gently until it is done. Be careful not to let the grains get pulpy, so stop the simmering as soon as they are soft. Prepare a *macédoine* of preserved fruits. dried apricots, greengages, cherries, pine-apple, or whatever you can get,—about four ounces in all,—chop them small and moisten the mince with a table-spoonful of maraschino, noyeau, or curaçoa. Now strain the milk from the rice, and add sufficient milk to it to fill the quart mould you have selected, allowing, of course, for the rice and fruit. Turn the whole of this to a rich custard, using eight eggs to the pint. Having made a custard to your satisfaction, flavour it with vanilla essence, and stir into it, while hot, an ounce and a half of dissolved gelatine. Cool and add half a pint of whipped cream. Begin now to fill the mould by degrees with the custard, setting about an inch at a time and stirring loosely into it the rice and chopped fruit. In order to scatter this well use a silver fork, for the object is not to have a closely packed rice mould, but a *cream* with rice and fruit sprinkled into it.

Rice à la Reine (*Riz à la Reine*) is made with almond *purée* in a manner something like the foregoing. Prepare the rice in the same way, and after draining it turn the milk to a rich custard ; then add to it, in addition to the

ounce and a half of gelatine, a *purée* or paste made by pounding four ounces of sweet almonds, and eight bitter ones, with a little rose-water. Mix this into the custard thoroughly, and after adding the whipped cream, conclude your composition with a liqueur-glass of noyeau. Finish as in the former receipt with the exception of the minced fruit.

Riz froid à la Condé.—This is made in the same way, the moistening custard being flavoured with apricot, the mould garnished with apricots, and, if set in a border mould, the centre filled with whipped cream containing little squares of chopped apricots. The rice is stirred into the combination loosely.

Riz à la Victoria.—In this case the custard is flavoured with strawberry, and, as in the last case, strawberries, preserved or fresh, are used as a garnish.

Riz à la Marquise.—This partakes of the nature of a Bavaroise, the rice and cream being set inside a lining of jelly made of red currant syrup. The rice should be treated in the same manner as given for *riz à l'Impératrice*, but the garnish should be made of chopped pistachio nuts that have been marinaded in Benedictine.

Note.—These recipes for rice creams can be equally well applied to tapioca or sago. It should be particularly observed that, whenever minced fruit rice or other accompaniment is added to a cream, the process should be carried out by degrees, setting in layers as it were. If the adjunct be mixed into the cream and the latter set at once the weight of the former may cause it to sink, and the whole will lie at the top of the mould when it is turned out.

The composition of various fancy pastes will be found separately considered in Chapter VIII together with such dishes as *savarins*, *babas*, *gâteaux*, *timbales*, *éclairs*, *profiterolles*, *&c.* There are, however, several cold sweet

entremets for which pastry cases are required. These I propose to give here, for the paste used is not of any special kind. Let us take :—

Crème à la Diplomate.—This is a ratafia cream set in a casing of cake. A stale madeira cake, if large enough, will supply the material for the case, or finger biscuits (Savoys). Choose a round Charlotte mould and out of a slice of the cake a quarter of an inch thick cut a top for the cream, and lay it on the bottom of the mould; this may be arranged in triangular-shaped pieces with the points joining in the centre if convenient. To line the wall of the mould cut strips of cake about an inch and a quarter wide, a third of inch thick, and the length of the side of the mould. Having cut enough of these to go completely round the mould, fasten them together one by one inside it, using *glace royale*, or cook's adhesive paste, made with white of egg and icing sugar; mix this to about the consistency of good gum, and apply it to the sides of the cake strips with a brush as sold with bottles of gum, pressing them together. When dry the case will be found firm, but do not remove it from the mould.

Mix a cream as follows for a pint and-a-half mould :—Make a pint of rich custard, and while hot mix into it an ounce of dissolved gelatine, add the zest and juice of a lime, and pass it through a clean hair sieve into a bowl set over ice. Now stir into it two ounces of finely grated ratafias and a sherry glass of kirsch; mix well with a whisk and, as the mixture gets cold, whip it, passing into it two gills of whipped cream. Having set the mould containing the case in ice, pour into it the cream, shaking it well home, let it remain until firmly set, and then turn it out when required. The case will be found closely united to the cream. A red currant syrup flavoured with kirsch should be poured round the mould. In making

the case, avoid sticking any part of it to the mould; all that is necessary is to fix the pieces of cake together.

Queen Mab's pudding is made in the same way in regard to the casing of cake, but instead of the grated ratafias a gill measure of minced preserved fruits moistened, as for Nesselrode pudding, with maraschino, must be mixed into the cream, and syrup with maraschino served round the mould.

The Charlotte belongs to this family, the difference being that the case open at the top is turned out dry when set, and brushed over with apricot glaze over which may be sprinkled chopped pistachio nuts or praline. Pure cream whipped, flavoured, garnished, and kept very cold in a bowl over ice, is put into the case just before serving.

Sometimes, instead of the glaze, a band of inch satin ribbon, pink, pale blue, pale green, &c., is passed round the case and tied in a bow.

After a little practice the making of a Charlotte case will present no difficulty whatever. The cream may be varied as follows:—

i. *à la Turque*:—whipped cream with coffee.
ii. *abricotée*:—whipped cream with finely chopped apricot.
iii. *framboisée*:—whipped cream with raspberry.
iv. *à la créole*:—whipped cream with pine-apple mince, and rum.
v. *pralinée*:—whipped cream with praline, and noyeau.
vi. *à la Polonaise*:—whipped cream with pistachio nut, and kirsch.
vii. *à la Victoria*:—whipped cream with strawberry, and maraschino.
viii. *à la Seville*:—whipped cream with orange, and curaçoa.
ix. *à la Monastère*:—whipped cream with Benedictine.

Meringues.—The preparation of sugar with whites of

eggs called *meringue* is an old yet useful thing in sweet cookery. It now becomes necessary to introduce to notice the modern forcing bag with pipe, a handy article of the confectioner's equipment which will be found of great assistance to the ordinary practitioner, enabling him to produce neater shapes and patterns than were formerly possible with spoons, paper funnels, &c. It may be described as a bag made of linen open at one end and drawn to a narrow neck at the other, where a metal nozzle is fixed, into which pipes of various sizes can be screwed. The open end is made to close by drawing a string like a sponge bag. Thus, having filled the bag and drawn the string, the cook presses the neck of the bag forcing the cream or whatever is being used through the pipe. The occasions when this process is desirable will be indicated in due course. The making of *meringues* is one of them. First, however, it will be better to deal with the older method, for forcing bags may not be easily obtained by everybody.

Put the whites of seven eggs into a bowl, and whip them as stiffly as possible: add little by little half a pound of powdered sugar, mix well, and, with a table-spoon, set portions of the mixture at intervals on sheets of thin paper; each piece should be about the size and shape of an English fowl's egg; dredge some sugar over them, and set the sheets in the oven on a flat board well wetted. The oven must be at the gentlest heat, and the baking as slow as possible. About forty-five minutes should elapse in obtaining the desired tint. As soon as the portions of egg assume a pale yellow tint, remove them from the oven, and at once detach them from the paper with a palette-knife. Each *meringue* will present the shape of half an egg cut lengthwise, because the side of the mixture which lies upon the baking board becomes flattened.

It is now necessary, while the *meringues* are hot, to scoop out the soft part in the centre of each, thus forming hollows. This requires great care; a tea-spoon should be used, and the outer crust left intact. The hollowed cases, open side upwards, should now be arranged on a dish, and returned to the gradually cooling oven to dry thoroughly.

The method, when the forcing bag is used, is to squeeze out portions of the *meringue* mixture upon the paper. These take a round shape of their own accord, and (the papers having been laid upon the wetted board) are baked and finished as explained for ordinary *meringues*. The advantages gained are the smooth round shape instead of the old oval, and variation of size at pleasure. When quite dry they may be finished off in many ways: a whipped cream,—flavoured with any nice liqueur, with essence, or with fruit,—forms a favourite composition to fill them with; some people prefer jelly, and some are contented with a little nice jam, or stiff fruit *purée*. Whatever may be chosen should be neatly arranged in the hollow *meringues* which should then be cemented one over the other in complete egg form, by a light cement of white of egg whipped up with sugar.

A dish of *meringues*, when arranged in a pyramid upon a fancy dish paper, is called a *Buisson de meringues*.

Pommes meringuées, reines-claude meringuées, groseilles meringuées, &c., may be described as fruit carefully stewed, flavoured with a dash of a liqueur, and a little lime-juice, sweetened to taste, and covered with a canopy of *meringue*. It is a mistake to call these *entremets* "*tourtes meringuées*," for they have nothing to do with the tart family. They are simply compotes of fruit encrusted with *meringue* mixture. As the process of gentle baking is essential to set the *meringue*, you must choose a shallow pie dish for the

operation. Prepare whatever fruit you may select as presently laid down for the apples in *pommes au riz meringuées*, i.e. :—stew the fruit till tender, take it out the pan, reduce the syrup until it is as thick as honey, dilute that with a little liqueur, add a dash of lime-juice, and pour it over the fruit, which should be neatly arranged in the pie dish. After that, all you have to do is to make a *meringue* mixture as stiffly as possible as already explained, to lay this over the fruit about half an inch thick, and smooth it with a palette-knife dipped in water, to bake it a pale yellow, and then, when cold, to set the dish in ice until it is wanted. Iced-cream, or very cold custards should accompany. The common fault to be found with fruit *meringuées* is that they are too sweet. Remembering this, and that the *meringue* mixture is itself sweet, be careful not to over-sweeten the stewed fruit. If you use preserved fruits, the stewing process may, of course, be dispensed with, but the preparation of the syrup must be carried out. In their season mangoes, pine-apples and Shevaroy pears, green figs, peaches, oranges and other locally-grown fruits can be cooked in this manner.

Pommes au riz meringuées.—Prepare four ounces of rice in the manner described for *riz à l'Impératrice;* when this is cooked properly, strain, and stir into it with a silver fork enough creamy custard (made without gelatine) to moisten it slightly, and an ounce of fresh butter. The milk in which the rice was cooked may have been flavoured with lemon, almond, orange, or other essence.

Treat the apples as follows :—If preserved (and the American canned apples do admirably) cut the pieces up quite small, and put the mince with just enough of the syrup of the tin to cover them into an enamelled pan with sugar and a little spice if liked, the zest of a lime, and the

juice of two. Stir over a rather quick fire, the object being to reduce the minced apple to the consistency of marmalade. When this point has been reached, take the pan from the fire and stir in two or three table-spoonfuls of apricot jam and a liqueur glass of rum. The proportions for the amount of rice given should be about one and a half pound of apples, sugar regulated according to the sweetness of the preserved fruit used, two table-spoonfuls of apricot jam, and the liqueur glass of rum.

To complete the dish choose a pie dish, butter it, lay in the rice over the bottom and up the sides, leaving a hollow place in the middle for the apple, put the latter into the hollow, and arrange it dome-wise at the top, laying rice over it, smooth the surface with a palette-knife dipped in hot water and then cover it with the *meringue* mixture. Finish as in the preceding case. These dishes of fruit with *meringue* can be served hot if liked.

Snow eggs (*Œufs à la neige*) :—Beat up the whites of six eggs to a stiff froth, with three ounces of icing sugar, as if for *meringues*. Have a pint and a half of milk, previously sweetened, in a stewpan on the fire, and when it boils, drop upon its surface, in separate table-spoonfuls, the stiff egg froth ; a few seconds will cook each spoonful on one side, then turn it gently over, and when cooked on the other side, drain it on a sieve and place it in a glass dish. All the egg froth having been thus cooked, strain the milk free from any bits of egg that may have been left in it, and then turn the strained-milk to a rich custard with the yolks of the six eggs; flavour this custard as nicely as you can with almond *purée*, vanilla, or whatever you like best, and when cold, pour it very patiently into the glass-dish containing the snow balls. As the liquid fills the dish, the egg froth will rise, floating upon its surface. When completed the top of the snow may

be sprinkled over with chopped pistachio nuts, burnt almonds, grated ratafias, or powdered chocolate.

Œufs à la neige, moulés:—This is a method of using the egg froth in a modern manner. Butter a plain Charlotte mould, using a brush dipped in melted butter, and dredge over the buttered surface a thin coating of icing sugar. Prepare the egg-white and sugar mixture as for snow eggs, flavouring it with zest or essence and with lime-juice. With this fill the lined mould, shaking the mixture well home by tapping the mould on the table. Steam this very gently till it set, let it get cold, and turn it out when wanted, serving with it syrup, fruit *purée* or jam, and custard. For the process of steaming, see Chapter IX.

Remember that not a little depends upon the proper beating of the egg froth for *meringues* and other preparations in which it is used. To get it really stiff the eggs should be fresh, though not actually newly laid, and the beating should commence lightly, increasing in quickness as the froth forms and attains consistency. An enamelled bowl and wire whisk should be used. If the froth seems inclined to curdle or fall, its proper condition can be restored by small additions of icing sugar or a few drops of citric acid.

Tapioca snow:—Weigh a quarter of a pound of tapioca: if very rough and large, pound it while dry in a mortar till it crumbles into pieces of a uniform size nearly, and not larger than rice. Cleanse the tapioca by soaking it for a short time in cold water, take it out, and then put it into a pint of cold fresh milk. Set over the fire and bring to the boil, then simmer until tender very slowly. When nice and tender, turn the contents of the saucepan into a large bowl, letting the boiled tapioca get cold, and stirring it continually. Now sweeten the mixture, set it

on ice and flavour it with vanilla, lemon, almond, maraschino, or whatever you prefer. Whip half a pint of cream, stir it lightly into the tapioca, and serve in a glass dish, well frothed up.

If the mixture were poured into a mould and set upon ice it would solidify, and become, when turned out, **Tapioca cream.**

Tapioca à l'Impératrice is a very delicious dish. Follow the directions given for *Riz à l'Impératrice*, substituting tapioca for rice.

Apple snow :—Turn half a pound of cooked apples to a *purée*, sweeten it to taste, giving it the juice of a lime: then commence to beat the *purée* smartly in a large bowl, adding the whites of three eggs one by one: as the froth forms, add also half a pint of whipped cream. Beat all together, and serve in a glass dish as cold as possible. Cold cooked rice in small quantity may be beaten up with the mixture.

Croûtes :—A useful range of sweet dishes is obtainable with *croûtes*. These may be cut out of bread or better out of stale madeira cake, or a slab of *génoise* pastry. They should be round in shape, not less than three-quarters of an inch thick, and two and-a-half inches in diameter. They may be cut with a plain or a fluted cutter on a pastry board. When these are ready melt sufficient clarified butter or clarified beef suet in a small sauté pan to yield a bath one inch deep. Place this over a fast fire and, when very hot, lay in the rounds one by one with a perforated slice until they take a golden colour, taking them out as soon as this is attained and laying them out upon a wire drainer placed over paper to drain. When quite dry arrange them on a large joint dish, and spread the upper surface of each with apricot jam. The *croûtes* are now

ready for their garnish which may be varied to a considerable extent. Take for example:—

Croûtes aux pêches:—Having laid out the *croûtes* in the manner just described—let us say twelve, so as to fix quantities accurately—open a tin of American preserved peaches, and select twelve half peaches of nice shape and firmness. Put these into a clean enamelled stewpan with just sufficient of the syrup of the tin to float them. Bring the contents of the pan nearly to the boil, then take the pan from the fire, and with a trussing needle or skewer take the pieces of fruit out one by one, laying each convex side uppermost on a *croûte*. Return the pan to the fire, add enough syrup of sugar and water to make up a pint in all, stir in four table-spoonfuls of apricot jam, the juice of two limes, the zest of one of them, and a liqueur glass of rum, stir this over a fast fire, adding by degrees a dessert-spoonful of cornflour, and work the whole together until you get a golden velvety liquid as thick as batter. Pass this through a clean pointed strainer, as it cools over each peach masking both the fruit and the *croûte* on which it rests. When cold the masking will be nearly firm. Encourage this by placing the dish of *croûtes* over ice, and when ready to serve, take them out one by one with a slice, lay them in compote dishes, and send round with them whipped cream or iced cream served separately. Some squeeze whipped cream through a forcing bag upon the top of each *croûte*, but I do not recommend it, for, unless very well managed, it looks messy.

This preparation of syrup with apricot jam for masking fruit, croûtes, &c., is called **Apricot glaze.**

Observing these directions carefully, the following variations can easily be carried out :—

i. Croûtes aux ananas, with pine-apple.
ii. Croûtes aux abricots, with apricots.
iii. Croûtes aux reines-claude, with greengages.
iv. Croûtes aux fraises, with strawberries.
v. Croûtes aux cerises, with cherries.
vi. Croûtes au macédoine, with mixed fruit, minced.
vii. Croûtes aux pommes, with apples.
viii. Croûtes aux poircs, with pears.

The flavouring can obviously be altered according to taste and circumstances, while any liqueur may be used or wine. The great thing to aim at is a thick velvety syrup which will mask the *croûtes* without running over the dish. Recipes for hot *croûtes* will be given elsewhere.

Another convenient series of dishes is presented by the *Macaronades*. These, as their name indicates, depend, to a great extent, upon macaroons, and may be described as an association of that species of biscuit with fruit, custard, and cream. Take :—

Macaronade à l'ananas.—Make a pint of vanilla custard, blending with it an ounce of gelatine. Take eighteen small or twelve large macaroons that have been somewhat softened by exposure to the air, cut them in quarters, line the bottom of a compote dish with them and tipsify them with any liqueur or wine you like ; when they have absorbed this, continue as follows :—arrange over the macaroons a layer of sliced preserved pine-apple which has been rendered quite soft by gentle stewing. Set this layer with custard and when that has been done arrange a layer of macaroons in the same way, then pine-apple again, and again macaroons, finishing the surface with a canopy of whipped cream.

It is scarcely necessary to add that nearly every fruit

can be used in a macaronade, and that, as in other cases, the flavouring of the custard and the tipsifying may be varied according to circumstances.

Petits pots:—Modern introductions in the shape of pretty little pots, miniature marmites, and casseroles have given French cooks opportunities of serving fruit in syrup, cream, and custard, which have not been lost. At the best restaurants, where the highest level of art is attained, it is now common to find in the *menu du jour* "Petits pots aux cerises," "petits pots de crème aux zestes," &c., &c. One little pot forms a portion, and ladies will at once perceive what a quantity of work is saved by adopting this practice. Both hot and cold compositions are thus served. Great care is necessary in the preparation of the syrups, which must be clarified, not too sweet, and flavoured appropriately.

For a quart of good syrup weigh two pounds of loaf sugar or the finest crystallized. If the former, crush it rather small. Place the sugar in a tinned pan, and moisten it with five gills of lukewarm water; melt the sugar with this, and put the vessel on the fire, bring the syrup to the boil, let it boil five minutes, and then throw in the fleshy part of three large juicy limes, carefully excluding skin and pips; now draw the pan to the side of the fire, and only permit boiling at *the edge of* the vessel. The syrup will gradually become perfectly clear. Skim it then with great care and strain it through a clean hair sieve.

Liqueurs or wines used for flavouring syrups should be added after the straining. Fruit juice or syrup should be clarified with the syrup to which it is to impart flavour.

Petits pots aux cerises may be taken as an example of one of these simple *entremets*. Make sufficient syrup for

the number of little pots you require to fill, allowing for the space taken up by the fruit. Flavour this quite perceptibly with kirsch. Fill the little pots up to about two-thirds of their depth with stoneless cherries (the French), moisten them with the syrup, and place a cap of whipped cream on the top of each. The flavouring is of course a very important point. If kirsch be not at hand, cherry brandy may be substituted.

Apricots, peaches, pine-apple, pears, and mangoes can be used if cut into neat squares for *petits pots*, and a *salpicon de fruits* or mixed assortment similarly cut is equally well suited for such service. Orange quarterings in syrup with curaçoa or milk punch are very nice in this manner.

Chaud-froid de fruits :—Proceed to make enough ordinary jelly flavoured according to taste, to fill a border mould, and half as much over. Set the jelly as usual, garnishing its surface with neatly arranged pieces of fruit. Turn the remaining jelly into a bowl placed over ice, and as it begins to become firm whip into it half a pint of cream with mixed fruit according to selection cut into quarter-inch pieces. With this mixture fill the hollow of the mould after the latter has been turned out; let the whole become firm in the ice-box, and just before serving scatter crystallized cherries over the surface of the creamy garnish. The fruit may be marinaded with liqueur if desired.

Chartreuse de fruits :—Choose a tin of American apples or pears, turn the fruit out upon a dish, saving the syrup; test the pieces with a fork, and separate those that may be hard from those that are soft; out of the harder ones cut a number of half-inch lengths, using a vegetable cutter. With all the trimmings and the pieces that were too soft to cut into lengths, proceed to make a *purée* by gently simmering them in the tin syrup and then pressing them, syrup and all, through a fine sieve. Put the *purée* into an

enamelled pan and sweeten it to taste, add a wine-glass of maraschino and simmer until the mixture assumes the consistency of stiff marmalade. Select six preserved apricots, six greengages, and two ounces of dried cherries, plunge them into boiling syrup for a minute, then drain, and let them grow cold. Wet a piece of white paper, put it at the bottom of a plain mould, line the sides of the mould also with wet paper, and then pack it in this way:—First the pieces of trimmed apple or pear, then the other fruits according to discretion, lastly, pouring in the marmalade into which dissolved gelatine in the usual proportion according to the quantity to be set should be stirred at the last moment. When set, the *chartreuse* may be turned out; it should be garnished with pieces of broken red and white jelly, which should be made, of course, separately, a star cut out of red jelly may garnish the summit of the *chartreuse*.

Observe that a *chartreuse* of fruit is a mixture of fruit set in a *fruit purée* or marmalade. Some people send round a *jelly* containing mixed fruit under the name of a *chartreuse*, instead of its proper title of *gelée aux fruits*. As, however, some fruits—apples for instance—produce a dull coloured *purée*, the practice of first setting about three-quarters of an inch of jelly made of raspberry or red currant syrup at the bottom of the mould, to form a cap when turned out, is often resorted to.

Fruits dorés.—An effective sweet dish and not difficult to make. The method may be described as that of glazing fruit with thick syrup reduced to the consistency of marmalade or honey. To effect this the assistance of ice is necessary. The fruit may be preserved pears, figs, plums, &c., whole or in pieces, like pine-apple "chunks," or apricots and peaches in halves. Whole fruit of a fair size may be arranged in a circle; if in pieces the dome or

pyramid shape may be more convenient, while pine-apple "chunks" can be built up in a square form. The glazing is only applied externally. The arrangement—whatever it may be—should be made in the china or silver dish in which it is to be served, and this must be set in the ice box to become as cold as possible. When very cold, the syrup, also cold, should be poured very gently, and in very small quantities at a time so as to trickle over the fruit. The cold will gradually fix this upon the surface, and the glaze will be formed, coating the fruit evenly. For appearance sake the syrup may be golden apricot colour, or rosy with raspberry or strawberry.

Fruits dorés à la Malaise.—Following the directions just given a pretty dish for a dinner party can be composed as follows:—Choose a round dish eight or ten inches in diameter; cut a round slice of Madeira or Genoise cake three-quarters of an inch thick and place it on the dish. It should be an inch less in diameter than the dish. Butter well and fill with the same paste a dariole mould (sugar-loaf shape) three inches across the bottom, and three and a half high. Bake, cool and turn this out, setting it in the centre of the round, and fixing it firmly to the latter with cook's cement of sugar and white of egg. Pass a thin coating of syrup glaze over all, smoothing it with a palette-knife dipped in hot water, and then decorate with fruit by laying slabs of pine-apple cut in oblongs round the dariole, a ring of half apricots or peaches closely overlapping each other round the base, and a ring of glacés cherries round the outside edge of the circle. If the top of the dariole has been hollowed with a cutter, it can be filled with a pyramid of the cherries. All having been arranged, and set in the ice-box to get as cold as possible, finish by glazing the whole as in *fruits dorés*. Whipped cream may accompany this.

4

Compotes of fruit form almost a section by themselves among cold sweet dishes, nevertheless, if you know how to compose one or two of them, you can, with a little discrimination regarding flavours, and the amount of sweetness to allow for different fruit, be pretty sure of success with the whole category. In India, with the exception of a few kinds of fruit procurable only in special localities, the *cooking* of the fruit for compotes need scarcely be considered, for the excellent preserved fruits of America, our Colonies, and France provide what we require ready made. The preparation of the syrup, however, is a different matter, while the flavouring is also a thing apart. The former has just been explained and need not be repeated. It should be noted, however, that for a superior compote a clear syrup is essentially necessary. Flavouring may be imparted in various ways:—by infusion, by essences, by juices, by wines, and by liqueurs. By the first process the perfume of orange, lime and citron can be obtained. Pare, as finely as possible, the outside of the rind with a sharp knife, excluding carefully all white which gives out a bitter taste, and put the parings into the prepared syrup; let them macerate for twenty-five minutes, and then strain off the syrup. Essences can, of course, be purchased. Lime and orange juice should be filtered through prepared paper which can be got at the chemists, and the juices of fruits drawn by gentle simmering can be strained through a fine hair sieve. The flavouring with wine or liqueur is easy enough. If reserved for addition till the last thing, a very little will suffice for a compote.

Having got the syrup satisfactorily clear, the selection of fruit and flavouring ought not to be difficult. Cream whipped or iced may or may not accompany a compote according to taste, a sauce *mousseuse* (see Chapter III) or good custard will often suffice when cream is scarce.

Assuming that a fruit compote will often be required, perhaps a list of a few nice ones may be found useful :—

i. Compote de pêches (peaches), au marasquin.
ii. Compote de reines-claude (greengages), au Benedictine.
iii. Compote de figues (figs), au kirsch.
iv. Compote de pruneaux (prunes), au Bordeaux.
v. Compote d'abricots (apricots), au noyeau.
vi. Compote de poires (pears), au zeste d'oranges.
vii. Compote de pommes (apples), au rhum.
viii. Compote de cerises (cherries), au kirsch.
ix. Compote d'ananas (pine-apple), au ponche.
x. Compote d'oranges (oranges), au curaçoa.
xi. Compote de fruits assortis (mixed fruits).
xii. Compote de bananes au zeste d'oranges.

Among these compotes a liqueur flavouring predominates, but it should be understood that I have no desire to insist upon this. The syrups may be perfumed with vanilla, lemon, almond, ratafia, &c., or plainly acidulated with lime-juice filtered. A little consideration will enable the mistress of the house to settle the question. The last compote in my list may be taken in illustration of a non-alcoholic one.

Compote de bananes au zeste d'oranges:—Make a pint of clear syrup as already described. Put it in a clean enamelled stewpan on the fire, and as it heats up prepare ten plantains by peeling them, scraping off the fibre that may adhere to them and cutting them in halves lengthwise. When the syrup boils, slip in the pieces of banana, withdraw the stewpan at once, and let the fruit get cold in it: when cool, add the finely cut rind of two oranges and their juice filtered through paper. Finally, arrange the bananas in a china dish laid upon ice, pour the syrup over them picking out the orange peel which, remember, should have been left in the syrup half an hour to extract the flavour. Those who like to do so can add a liqueur glass of curaçoa which "marries well" with oranges, but this is a mere suggestion.

Compotes, the syrups of which are assisted by fruit juices, are often specially named by modern French cooks, *viz.*:—*Compote de poires au sirop framboisé; abricoté, fraisé, &c.*

Compotes are sometimes decorated superficially with broken jelly—punch jelly, for instance, over a pine-apple compote, &c.

Those which are garnished with cream or water ices are called **compotes à la Prince de Galles** having been first introduced at Marlborough House. A compote of *fruits assortis* with vanilla cream ice is a favourite one. The syrups of these compotes should be nicely flavoured with liqueur. To prepare one of them properly the fruit should be arranged in a deep china dish and moistened with a rather thick syrup just sufficiently to come level with the top. The ice should be kept ready in its mould in the ice-pail. When the moment of service arrives, the dish having been set as cold as possible should be taken out of the ice-box, and the iced cream laid over its surface with a large silver spoon. This is sometimes arranged in a rough rocky way without reference to pattern, sometimes in neat rows or circles of spoonfuls, and sometimes flat, smoothed over by the spatula. Note that the *fruit* should be as cold as possible for the effect of the ice with fruit at the ordinary temperature is as if the latter were warm.

Fruits frappés au champagne is another variety of compote:—Prepare an assortment of fruit in the style of *fruits dorés.* That is to say, having made the fruit very cold, glaze it by gentle basting with cold syrup over ice. The bowl of silver or china holding the fruit should be kept as cold as possible, and, at the time required, iced champagne, in quantity sufficient to moisten the whole well, should be poured in.

Salades de fruits belong to this category. The only difference is that the glazing is unnecessary, and the moistening plain syrup—very clear—flavoured with any liqueur that may be chosen. Turn to the directions regarding clarifying syrups.

NOTE.—**China dishes** or bowls have been frequently mentioned in this chapter for the service of fruit in various ways. This has been done whenever it is necessary to place dishes *upon ice*, for if glass dishes are thus used they are very apt to crack.

CHAPTER V.

Fritters.

THERE are few culinary preparations of greater value to the cook than batter, for it enters into the composition of a number of dishes which are generally appreciated and not difficult to make.

The first thing to be done is to choose from the numerous receipts for batters a really reliable one, bearing in mind that there is a great deal more of importance in the concoction of this preparation than many house-keepers believe.

For the best standard batter made on modern principles, take :—three and a half ounces of flour, well dried and sifted; two large or three small eggs, and two tablespoonfuls of the best salad oil. Not less than two hours before it is to be used, place the flour in a deep basin, make a hole in its centre, and break into it the yolks of the eggs (reserving the whites separately for whipping) and the two spoonfuls of oil. Stir well, adding by degrees enough *lukewarm* water to bring the mixture to the consistency of rich cream. It should be sufficiently thick to coat a spoon dipped into it, with a layer of batter the eighth of an inch thick. If thicker than that, you must add a little water. Cover the bowl with a plate or cloth and keep it in the kitchen, *not* in a cool place. *Twenty minutes* before using the batter, add the whites of one or

two of the eggs (according to the number used) well whisked to a stiff froth. The batter is then ready.

The important points for observation here are, first that the batter should be prepared two or three hours before it is wanted, next that lukewarm water is used, and, lastly, that the bowl containing the mixture should be kept in a warmish place. By this method a slight fermentation sets in, as in the case of bread-making, which renders the batter very light. There is no better recipe than this to be found anywhere for frying batter, such as should be used for all fritter work, with a little sugar and a few drops of lime-juice, according to quantity in sweet cookery, salt in savoury. There is therefore nothing to be gained by adding a number of old-fashioned receipts for this preparation. The addition of a table-spoonful of brandy, rum or liqueur is optional and no doubt flavour is improved by it, but it does not in any way influence the quality of the batter in so far as its frying capability is concerned.

A little practice enables a cook to judge when the batter has reached the proper consistence. If too thick, it will form heavy lumps which no frying will penetrate and make crisp. It should be just sufficiently fluid to coat the spoon with a film smooth and creamy, one-eighth of an inch thick for plain fritters; for fruit fritters it may be very slightly thicker.

Assuming now that the batter has been properly mixed, the next important points are the frying medium, its quantity, and temperature.

First touching the medium to be employed. Of this two kinds only need be considered for the Indian kitchen, clarified beef suet or fat, and ghee. The process of preparing the former is described in Chapter VII. I consider it by far the best medium for all round *friture* work, but it may not always be within reach, so it is necessary to

speak of the commoner substitute. Unfortunately there is a prejudice against ghee, justifiably created no doubt, for if not very good it is decidedly nasty stuff. But properly made and fresh, it is nothing more nor less than the *beurre épuré* of French *cuisine*, much used as a frying medium by chefs and by no means to be despised. Ghee is, as a rule, insufficiently clarified by the Native; it is consequently advisable to carry out that process before using it :—put it into a clean vessel over the fire, bring it to the boil, boil for two minutes, remove the vessel, let the ghee settle, skim it, and strain gently through a fine sieve, omitting the dregs. Warm it again till it is as clear as oil.

It should be noted that the leaves of the Moringa or horse-radish tree (Hyperanthera) possess the property of removing any taint there may be in ghee, or rancidity. A few should be boiled up with the ghee to effect this object.

The quantity of the medium will depend upon the size and description of vessel you employ, and once for all let it be understood that the utensil called a "frying-pan" in English hardware lists is of no use for this species of frying. You do not want a wide and shallow vessel at all: you require a deep one of moderate width called a "frying-kettle," the object being to obtain a bath of fat sufficient to cover the things to be fried without an unnecessary expenditure of the medium used. An eight-inch kettle for a seven-inch frying basket, for instance, would do very well for a moderate establishment. The frying basket is a most useful item of the equipment which can scarcely be dispensed with, although a perforated ladle will often do for small things. A shallow pan with a meagre supply of fat will at best produce a flabby mahogany coloured thing by no stretch of the imagination recognisable as a *beignet*.

The temperature of the medium requires very careful attention, for upon it depends the success of the operation—the crispness and colour of the fritter. If insufficiently heated a leathery result will follow, and if too hot the colour will be bad. "Test it as follows," says Gouffé, "throw into it a crumb of bread the size of a nut; if it fizzes briskly and at once produces large air bubbles, the fat has reached the degree of heat required." If smoke rises from the surface of the fat, the heat is too great. The best way of testing is to put the piece of bread on the point of a skewer, and try the fat at intervals of a minute till the right indications are observed.

The fat bath being sufficiently deep and hot, the next thing to remember is that the immersion of the thing to be fried reduces the temperature of the medium, and that it is necessary in consequence slightly to accelerate the heat. Now note the *colour* of the fritter, and stop as soon as a deep golden yellow has been attained. After that there is the draining, and, lastly, the dusting of powdered loaf sugar. For *all* dishes belonging to the class we are now discussing, powdered loaf sugar is essential.

For draining purposes a wire drainer as used by pastry cooks is the best appliance. Unfortunately this is not easy to procure, but a good substitute can readily be made in this way:—have a strong teakwood frame made fifteen inches by twelve; nail over this a piece of the smallest meshed wire netting; under each corner fix a little block of teak two and a half inches high and an inch square in thickness. These will form the props or legs to raise the frame above the level of the table.

To use a drainer, place it as close as you conveniently can to the fire, putting under it a piece of brown or other absorbent paper folded in two to catch the drip; then, as

each fritter is done, it is laid upon the wire net, is drained for a few minutes, and then dished. The drainer is sometimes set in the oven for a few moments to dry fried things before dishing them, it is very useful for draining fried fish, and is well worth the trouble of making on the score of cleanliness.

Following all the instructions that have been given, the making of *Beignets sucrés* or plain sweet fritters will be found simple. These may be flavoured in many ways:—by adding a flavouring essence to the batter, by mixing with it the zest and juice of an orange or lime, or by stirring in at the last moment a table-spoonful of liqueur, rum, or brandy.

Having prepared this as may be desired, put the bowl containing it as close to the frying kettle as possible on one side, and arrange the drainer on the other. Put the kettle containing the fat over the fire, and heat it gradually. When assured by testing it that the temperature of the bath is correct, place your frying basket therein and cast a table-spoonful of the batter into the fat spreading it out as much as possible. On touching the heated liquid the batter will blister up and assume grotesque shapes: fan the fire steadily: then, as soon as it turns the rich golden tint you desire, raise the fritter from the bath, hold it in the basket over the kettle for a moment or two to drain, and then turn it out upon the wire drainer, so that the fat may drain off thoroughly. Continue the process, spoonful after spoonful, until the batter is finished and the draining also. Dish in a hot silver dish and dust over the pile of fritters a delicate frosting of powdered *loaf* sugar, and serve quickly. A napkin, tastefully folded or neat dish paper should be placed

in the silver dish to receive the fritters in the first instance.

NOTE.—All fritters should be served as quickly as possible, for of course, their crispness will decrease as they grow at all cold. Dishes containing them should not be covered, for the steam rising from them would have the effect of moistening and spoiling them.

Fruit fritters, if carefully made, are always appreciated. The method of cooking them is, in principle, exactly that which I have just described. The treatment of the fruit, however, must be considered.

All fruit intended to be cooked in fritters should be perfectly ripe, or stewed until quite tender. Even some varieties of tinned fruits require a little cooking. When tender the pieces, neatly cut, should be marinaded in liqueur, brandy, rum, or wine, with a fair allowance of sugar, a liqueur glass is sufficient for a small dish, with sugar enough to cover the surface of the fruit. Turn the slices frequently during the afternoon, and when cooking time arrives, drain them, pouring the syrup formed by the liqueur and sugar into the batter. Next lay them out on a clean cloth, for if at all moist the batter will not adhere to them. When dry dip them in the batter, using a trussing needle or skewer for the operation, and pass them gently into the hot fat. Finish exactly in the manner described for *Beignets sucrés*. To ensure the dryness of surface necessary for the adherence of the batter, some cooks roll the pieces of fruit over upon a floured cloth before dipping them.

If you use pine-apple, whether fresh or preserved, stew the slices till quite tender in syrup and cut them into strips for your fritters when they are cold. Soak them in their own syrup with a glass of rum, drain, and dry them on a cloth, and proceed as already explained.

I would not cut fruit for fritters longer than a couple

of inches, thicker than a quarter of an inch, or wider than three-quarters of an inch.

For Orange fritters (*Beignets d'orange*), peel the orange carefully, and remove with the blade of a dessert knife every vestige of the pithy part of the rind. Divide the fruit into quarters, pick out the pips carefully, using the point of a penkife; roll each quarter in powdered sugar, then dip them in batter and fry as already laid down.

Pears and apples make delicious fritters. If used raw, they must be ripe and sweet. If not in that condition, stew them, cut into nice-sized pieces for fritters, let them be under rather than overdone, and soak them in their own syrup with a glass of liqueur or brandy added to it. Drain when required, dry on a floured cloth and proceed as in other cases.

Peaches, apricots, pears, and apples, preserved in tins in syrup, or in spirit—if carefully treated—make nice fritters. The system of cooking them is the same as that already described If plainly preserved for tarts, the fruit will, of course, require marinading in sugar with a suspicion of liqueur or brandy given to it if possible. Delicate handling will be necessary for preserved fruit is often rather soft; but the moment the piece has been dipped in batter and plunged into the bath of fat, the crisp covering that will form round it will protect it securely.

Beignets de pêches (*Peach fritters*):—If the peaches be preserved in halves, each piece must be divided; a quarter is quite large enough for a fritter. Fresh peaches, especially those grown at Bangalore, when nice and ripe, can be dressed in this style. Split each peach, remove the stone and the skin, aad gently stew the pieces thus obtained in syrup till tender, then drain thoroughly and dry them on

a cloth, flour them, dip them in batter, and fry. They may be marinaded in brandy and sugar, or in any liqueur and sugar. The fritters must be dished upon a napkin, and plentifully dusted over with sugar as already explained.

Strawberries are cooked in batter also, after having been soaked in brandy and sugar,—there are few morsels more delicious than *beignets de fraises*.

Plantain fritters (*Beignets de bananes*) form a standing dish in India, and very good they are as served by a skilful Native cook. But his pieces of fruit are not fried as *beignets* are; they are *sautés*, i.e., cooked in an ordinary frying pan in a little butter, sometimes flavoured beforehand, sometimes dipped in a very thin batter of egg and milk. Crispness is not aimed at, and their fault, if not very hot, is greasiness. It is in fact a mistake to call them "fritters." They are really *trànches de bananes sautées*. To produce the *beignets* the plantains must be treated as described for other fruit, the slices should be marinaded, drained, and dried, then dipped in proper batter and plunged into very hot fat, drained again, and dished with a canopy of finely sifted sugar, lime quarters accompanying.

Another variety of fritters is produced by making different kinds of delicate paste, which is cut into conveniently sized pieces, and fried.

Beignets de créme de riz (*Rice flour fritters*) :—Put five ounces of ground rice into a bowl and moisten it by degrees with three gills of milk; when well mixed, pass it through a clean hair sieve into a stew-pan, adding a pinch of salt and a large table-spoonful of sifted sugar. Set the pan on a low fire and work its contents well until the signs of boiling are apparent. Now draw back the pan, continue the working off the fire, adding a table-

spoonful of cream or one of butter melted; return the pan to the low fire and stir until the consistence of the mixture is that of a smooth savoy paste. Remove the pan again, work into it one by one three well beaten eggs. and an ounce and-a-half of grated ratafias. Lay the paste out upon a dish that has been dipped in cold water with a wooden spoon, pat it into a square about one-third of an inch thick and let it rest in a cold place for two or three hours. When required, stamp out of it ovals or rounds with a pastry cutter, flour them, dip them in beaten egg, turn them over in a cloth spread over with ratafia crumbs, and fry according to the directions given for fruit fritters.

Touching the crumbing of all fritters which are subjected to that process and not dipped in batter, the points to note are first that the morsels to be crumbed must be quite dry: to insure this, flour is shaken over them lightly to take up any moisture there may be; they are then dipped into a bowl or soup plate containing an egg beaten up as for an omelette. In the meantime a cloth should be spread on a pastry board or on the surface of the table, and fine crumbs, which have been carefully sifted, dredged all over its surface The egged fritter is then laid on the centre of the crumbs, and, by gathering the four corners of the cloth together, lightly tossed among them. This will coat it nicely, the process being continued till all are done. Time should be given for crumbing to dry before frying.

Potato fritters:—Take two large or three small potatoes, four yolks and three whites of eggs, a table-spoonful of cream, half a glass of Sherry or Madeira, a little cinnamon and a few drops of ratafia flavouring. Boil the potatoes; when nice and floury, drain them very dry. and pass them through a wire sieve into a bowl; add the four

yolks, the spoonful of cream, the wine, cinnamon, and flavouring. Beat the mixture well for at least a quarter of an hour; and then add the whites of the eggs stiffly whipped. Prepare bath of boiling fat and pour spoonful after spoonful of the batter into it: as each fritter turns a golden yellow, lift it out of the fat, drain it, and serve the pile as usual on a napkin.

Arrowroot fritters:—For these you want four ounces of arrowroot, a pint of milk, the yolks of four eggs, and a heaped-up table-spoonful of sifted sugar. Put the milk on to boil, sweeten it with the sugar, and flavour it with any essence or zest that may be liked. When it boils, stir into it the arrowroot which should have been smoothly mixed in a little cold water separately. Draw from the fire when the mixture has thickened nicely, and continue to work it well as you add one by one the four yolks. When it seems thoroughly mixed and smooth, pour it into a well-buttered baking tin, and bake for about ten minutes. Then take it out, cool it; when cold, turn the slab of cake out, stamp such shapes out of it as you may like, and finish as in the previous receipt.

Merveilles frites:—Put into a bowl ten ounces of flour well dried and sifted, make a hollow in its centre; into this break five eggs, adding four ounces of butter melted, one and-a-half ounces of sifted sugar, a pinch of salt, zest or essence to flavour, and four table-spoonfuls of brandy. Mix thoroughly, cover the bowl and leave it alone for an hour. When to be used, turn the paste out upon a floured slab, roll it out thin, and cut into ribbons an inch wide and three long; drop these into a kettle of very hot fat as in the case of fritters, and when crisp and of a rich golden colour, drain, dry, and serve, well powdered with sugar.

Note.—Half these quantities will yield a nice dish of *merveilles*, as will be seen in the next recipe which is very like it.

Merveilles citronnées:—Required six ounces of flour, three eggs, an ounce of butter melted, zest of two limes and lemon essence, an ounce of sugar, a salt-spoonful of powdered nutmeg and cinnamon mixed, and a pinch of salt. Beat up the yolks of the eggs with the sugar, add the butter, the lemon essence, and the spice; work the flour into the mixture, finishing with the whites of the eggs whipped to a froth. It should be a soft paste just stiff enough to roll out. Roll it out about one-third of an inch thick, cut it up into fancy shapes, and drop them one by one into a bath of boiling fat. They will puff up as light as possible. Drain them as soon as they attain a golden hue, and serve them upon a napkin, sprinkled with powdered sugar.

Croquettes de riz (*Rice fritters*):—One pint of new milk, six ounces of raw rice, three ounces of sugar, three eggs, an ounce of butter, some cinnamon, a few drops of any essence you like, and a pinch of salt. Put the butter, rice, sugar, cinnamon, and milk into a small stewpan, add a few drops of flavouring essence, and simmer the mixture very gently until the rice is soft. Take it off the fire. Let it get cool, beat the eggs well, add them to the rice, and spread the mixture out upon a dish, patting it into a slab an inch and-a-half thick. Set this in the ice box. When cold, divide the rice into portions an inch and-a-half long and one inch wide. Strew a cloth laid over a pastry board with ratafia raspings, form the portions into balls, brush them with beaten egg, roll them in the raspings, and fry them a golden yellow in boiling fat, drain, and serve with a good dusting of powdered sugar.

Beignets soufflés (called "*French Balls*" by the Madras cook, who very frequently makes them with much skill):—Put half a pint of water into a stew-pan with four ounces of butter and half an ounce of sugar. Bring this

to the boil, then remove the pan, and add, off the fire, half a pound of sifted flour; mix thoroughly, and stir over the fire for four minutes. Again take the pan off the fire, cool for ten minutes, mix into the paste, one by one, three eggs whole, each being thoroughly worked into the paste before another is added; if then too stiff, an extra egg or half-egg should be put in; the consistence should be such that, when dropped from the spoon, the paste should retain a firm appearance, and not spread out or bulge. Divide it now into pieces the size of a walnut, pat them into shape with two spoons, then drop them one by one into a deep bath of hot fat. The paste will swell out, and hollow balls of a fine golden tint will be produced if the frying be properly conducted. Serve upon a napkin dusted over with sugar.

The frying of *Beignets soufflés* is a rather different process from that explained for ordinary fritters which are plunged into very hot fat and finished rapidly. In this case the fat should be sufficiently hot to cause only a *slight* fizzing when tested with the piece of bread. The pieces of paste should be dropped in two or three at a time, the frying should be gentle with slight acceleration of heat as it continues, and the fat should be stirred throughout the operation. Draining and drying on the wire drainer are obviously necessary. If plunged into very hot fat the balls turn very dark before they swell out sufficiently well to serve.

Soupirs de nonne, or **Pets de nonne**, are made exactly in the same way in regard to all details as *Beignets soufflés*; the only difference is that the balls are smaller, so the pieces of paste should be formed about the size of a boy's playing marble.

Beignets mondains:—These are made of the same paste as *Beignets soufflés*, the difference being that it

is squeezed through a wide mouthed forcing bag, and shaped into crescents or circles. After the frying (which is conducted in a similar manner) and the draining, the *beignets* are allowed to become slightly cool, and are then brushed over with a glaze composed of melted sugar flavoured with rum. The wire drainer containing them is then pushed into a moderate oven to dry the glaze, and heat the *beignets*, after which they are served.

It is worth noting that cold pudding can, if firm enough, be cut into convenient lengths, and either be egged and rolled in crumbs, or dipped in batter, and fried, forming an economical and decidedly nice *réchauffé*.

For the crumbing of sweet fritters it will be found a good plan to use rasped biscuit, ratafias, or the broken pieces of biscuits at the bottom of a tin which, if lightly crushed in a mortar and sifted through a wire sieve, make excellent crumbings. Dry such débris in a moderate oven before crushing and keep the *chapelure* thus obtained in a dry place well corked down.

Custard fritters are made out of a floury custard which the French call *bouillie*, the "hasty pudding" of old-fashioned English domestic cookery. The preparation should be made in this way :—Put eight ounces of flour in a stewpan, mix into it three whole eggs, moisten with a little milk, and stir over the fire, adding milk by degrees until a pint has been expended in all. Keep the fire moderate, and work the mixture as smoothly as possible for twenty minutes. Remove the pan from the fire and dust into it two ounces of sifted sugar, three yolks of egg, and whatever flavouring you like, essence or zest. Spread the mixture out upon a dish (which should be brushed over first with melted butter) about an inch thick and when cold cut it into convenient pieces, egg them, roll them in raspings, and fry in very hot fat.

Fritters can be made of stale cake and, as I have said, of cold plum-pudding. Assuming that you have a dry piece of cake left, and that you want an easily made sweet dish, proceed in this way:—cut the cake into slices, and divide the slices into convenient pieces for fritters, two inches long, three-quarters of an inch wide, and half an inch deep. Tipsify them with any wine you like, or with brandy, liqueur, or rum; let them dry thoroughly, then dip them into frying batter made in the way already given, and fry a golden yellow: serve on a napkin, after draining carefully, followed by the dusting of powdered sugar. In the case of plum-pudding, the process is the same exactly.

Beignets de macarons (*Macaroon fritters*):—Break up and soak four ounces of macaroons in half a pint of milk. Stir gently over a low fire to reduce the former to the consistence of porridge. Take off the fire and add four eggs and mix well over the fire again to thicken as in custard-making, keeping the mixture from boiling carefully. When nice and thick, turn it out on a buttered dish and having formed it with a wooden spoon about an inch thick, let it get cold. Finish as explained for custard fritters.

Croûtes Dorées (*French roll fritters*):—Rasp the outer film of crust from a French roll, cut it crosswise into rounds three-eighths of an inch thick, lay these out on a dish and baste them with custard flavoured and sweetened as may be liked. Let the pieces of roll absorb the custard and remain marinading for ten or twelve minutes, then gently press out the moisture, dip them in beaten egg, roll them in biscuit raspings or grated ratafias, and fry fast in very hot fat; when of the right colour, drain, dry, and serve smothered with sifted sugar.

Lastly, we come to fritters in which pastry is employed.

These may be described as sweet *rissoles*, being made of jam or other nice preparation wrapped in pastry and fried. Properly speaking this kind of fritter is one of old time, having been introduced to the French cuisine by Marie Antoinette on her arrival from Vienna: hence its name "*Beignet à la Dauphine.*" The paste may be puff paste or brioche paste, it should be rolled out quite thin (one-eighth of an inch thick) and stamped out in rounds with a two and-a-half inch cutter; the allowance of jam, or whatever it may be, about the size of a filbert, or, say, a tea-spoonful, is placed in the centre of the round, the edges are wetted all round with the brush, and another round of paste laid over it, the two being joined by pinching the wet edges all round. Brush over the fritters with beaten egg, let this dry, and then fry in the manner described for *Beignets soufflés*—gently, in moderately hot fat at first, and then with increased heat until the proper colour is attained. Drain, dry, and serve, dusted over with sifted sugar.

For the filling of *Dauphines* there are jams (the original one was made with apricot jam), any cheese cake mixture, the composition described for ground rice fritters to which chopped pine-apple or preserved ginger may be added, the macaroon mixture mentioned for macaroon fritters, mince meat, &c., &c.

Note.—To finish this chapter it only remains for me to add that, though a crisp fritter requires little assistance beyond that afforded by the lime and sugar, some varieties may perhaps be improved with an accompanying sauce, handed separately:—croquettes de riz, arrowroot fritters, croûtes dorées, and custard fritters, for instance. A good variety of sweet sauces will be found in the chapter reserved for puddings from which selections can easily be made. Of course the sauce must never be put into the dish *with* the fritters.

CHAPTER VI.

Pancakes, Souffles, and Omelettes.

THE pancake is probably looked upon by most people as a very simple thing, which can be ordered at short notice, when nothing better can be expected; and the Native cook is, as a rule, able to manage the cooking of one sufficiently well to meet the emergency. It may indeed be questioned whether many really know what a pancake should be, or have seen a *crêpe* or a *pannequet* at its best as presented by a French *cuisinière*, for such "small deer" are of course scarcely things which a *chef* undertakes. The best of all is perhaps the *gauffre*, but for this a special implement is necessary, and the manipulation such that it should be seen to be understood thoroughly. *Crêpes* and *pannequets*, on the other hand, are simply pancakes, but far lighter and crisper than the ordinary product of the English kitchen. This difference must really be attributed to the care bestowed upon the batter, the leading feature of which is fermentation, more or less, according to circumstances. Ordinary English receipts miss this point entirely, and the consequence is that our pancakes are too often flabby, heavy, and indigestible.

The batter already given for fritters—frying batter that is to say—if sweetened and flavoured will make good ordinary pancakes, lukewarm milk being substituted for water; but it will be as well to jot down two

of Dubois' recipes as illustrative of the French method of working:—

Crêpes légères (*light pancakes*):—Put eight ounces of well dried and sifted flour into a bowl, make a hollow in its centre, break into this the yolks of five eggs, saving the whites; mix, and moisten with lukewarm milk, adding one and-a-half table-spoonful of sugar and a pinch of salt. Work the batter till smooth, adding milk by degrees till the mixture is creamy, passing into it also a tea-spoonful of baking powder mixed to a fluid condition with warm milk. Cover the bowl with a cloth and set it aside in a warm place for two hours. When about to use the batter, pass into it the whites of three of the eggs whipped stiffly with a table-spoonful of cream.

One method of cooking a *crêpe* is as follows:—Melt a couple of ounces of butter or really good clarified suet or ghee in a little saucepan. Dip a brush into this, and with it lay butter over the whole of the surface of an omelette pan, lubricating it, but not leaving any excess of butter in the pan. Warm the pan before buttering it. Next pour enough batter into it to spread all over its surface, set it in the oven, and when the crêpe is coloured underneath, brush butter over the top of it, and turn it in the pan to finish on the side which was uppermost; pass it on to a very hot dish, dredge it all over with powdered sugar, and serve with cut limes, one after another, as hot as possible.

The method just described is called *crêpe au four*, done in the oven. The other way is tossed in the pan or crêpe sautée—the ordinary process followed in pancake-making.

This, nevertheless, is quite a thing *per se*. Like the *omelette* a really good pancake is not hit off at once easily. As in the former case the process is carried out in a shallow *omelette* pan, and as little butter as possible is

used for the frying. The pan having been heated, brush the melted butter over its surface, pour in the batter, and cook it over a bright fire.

It should be noted that the old-fashioned "tossing" of a pancake, which, at one time was considered essential and often resulted in a fiasco, describable literally as "out of the frying pan into the fire," is by no means a *sine-quâ-non.* If the batter be dexterously poured into the pan, covering the surface completely with a filmy coating not thicker than a half-anna piece, the pancake will not require turning at all. If, on the other hand, the batter be too thick, the pancake can be reversed by using a supple palette knife, or thin slice.

The moment the morsel is ready, it should be served. To enjoy pancakes properly, indeed, they should be cooked in the verandah hard by the dining-room door, and be sent in "hot and hot," as the saying is. Lime-juice and powdered sugar is the correct dressing for them.

I recommend a light polished aluminium *omelette* pan, seven inches in diameter at the outside, with sides scarcely higher than three-quarters of an inch, sloping outwards.

Grandes crêpes à l'eau de fleurs d'oranger (*Pancakes with orange flower water*) :—For these the batter is composed in the following manner: Put six ounces of flour into a bowl, make a hollow in its centre, break into this, one by one, four large or five small eggs (whites and yolks) working each for two or three minutes before adding another, so as to get the batter smooth; add a table-spoonful of powdered sugar and two of fresh salad oil or melted butter; when thoroughly mixed, finally stir in two table-spoonfuls of cream and two of brandy. Cover the bowl with a cloth, and let it rest two hours. If too thick, add another well-beaten egg, mixing it in

gradually. Cook the pancakes in the manner already described, and serve smothered with powdered sugar sprinkled over with orange flower water.

Pannequets légers:—The word "*pannequet*" is found in new French dictionaries with the English equivalent "pancake," and some French writers use both "*crêpe*," and "*pannequet*" for the same thing. In Audot's book you find the latter term explained as "*Crêpe Anglaise*," and I cannot but conclude that "*pannequet*" is simply a corruption of the English word "pancake." Be this as it may, there is absolutely no difference whatever in the cooking, and the batter mixed for one will do for the other. Dubois gives a slightly different mixture for his *pannequet léger*, which may perhaps be tried for a change now and then. It runs as follows:—

Put five ounces of flour into a bowl, make a hole in its centre, break four eggs, separating the yolks from the whites, put the yolks one by one into the hollow, and work them with the flour, moisten further with a gill and-a-half of warm milk and half a gill of cream, sweeten with half an ounce of sugar and work into the mixture two and-a-half ounces of melted butter. When the batter is creamy, put the bowl away covered with a cloth for two hours. Then finish it with the four whites whipped to a froth, and cook the pancakes in the manner described for *Crêpes sautées*.

Pannequets à la Celestine:—Choose one of the batters already given, and make with it six little pancakes: as each one is made, roll up within it a dessert-spoonful of apricot jam: arrange the six little rolls on a very hot silver dish, dust them over with finely-powdered sugar, glaze them by passing a red-hot iron closely over the top of them, pour some brandy round them, set it on fire, and serve.

To prepare jam for addition to pancakes and omelettes, it will be found a good plan to put the quantity required into a little saucepan and heat it over a low fire. In this way it will become more fluid, and may be improved by a spoonful of rum or liqueur. Keep it warm, and spread it rapidly with a large spoon over the surface of the pancake.

It is of course clear that flavours of various kinds can be given to pancakes by the addition of essences, zests of lime or orange, &c., to the batter.

Soufflés.

The *soufflé* is a very useful kind of sweet dish, being particularly well suited to the cosy home dinner, or party of three or four friends. It is a thing that few men refuse. Sportsmen who, as a rule, shake their heads at creams, rich trifles, jellies, &c., rarely permit a *soufflé*,—a tempting, well-made *soufflé*—to pass them by without recognition. It is so light, so simple, and digestible that even those who are not allowed to eat ordinary sweets may partake of it. *Soufflés* can be made, also, at a pinch, when we suddenly require a little addition to our ordinary dinner.

The Native cook is very often quite capable of making a *soufflé*, and his common earthenware oven seems more efficient than some of the fine ranges of English kitchens.

I hesitate, however, in spite of all I have said, to recommend this sweet to those about to compose a *menu* for a large dinner party, on account of the attention it demands on the part of the cook, and the difficulty of hitting off the exact time required for its preparation, so that it may be *just* at its best at the moment it is wanted. The cook knows, for instance, that his *soufflé* will take half an hour,

so he puts it into the oven at a venture in the hope that nothing will happen to delay, or unduly hasten, the usual course of the meal. In nine cases out of ten his calculations will be upset, and a dish will be ready too soon, or it will keep the table waiting. He cannot hurry matters: it is impossible to retard them. "The moment a *soufflé* is done," says the G. C., "and has attained its bloom or fulness, it must be served; for when once it ceases to go up, it begins to go down, either in or out of the oven. *Soufflés*, like time and tide, wait for no man." For these reasons, then, abstain from ordering *soufflés* for your large parties, unless you have a second sweet to fall back upon in case the *soufflé* fail. At the little home dinner, with but two or three things in the *menu*, the timing of the baking of the *soufflé* may be hit off to a nicety, so you need have no misgivings concerning its success.

To accomplish a *soufflé* satisfactorily it is a *sine quâ non* that you possess a *soufflé* dish; that is, a proper vessel to cook it in. The simplest and least expensive are those made of block tin. One round in shape, five and a quarter inches in diameter, and four and a half inches deep will be found a good size for a six-egg *soufflé*, while one an inch smaller in both measurements will suffice for one of three or four eggs. The former will be found quite large enough for a party of six. It is the custom to wrap a napkin round the tin before serving: this ought to be avoided, if possible, for the delay that takes place while the napkin is being arranged is nearly sure to spoil the *soufflé*. The best method to adopt is this:—Either slip the tin into a larger dish of silver big enough to envelop it, or make a nice paper case ready beforehand, with a frilled edge, within which the vessel can be quickly buried. *Soufflé* papers, very prettily contrived, are, of course, sold at all co-operate stores in London, and it is intended that the *soufflé* itself should be baked in the paper case. I.

however, think that the tin is the safer of the two for the Indian kitchen. The bazaar tin-man will make you a couple of tins, such as I have described, for a trifle, and if carefully emptied, washed, and *dried* immediately after using they will retain a bright polish for a long time. Tin untensils are ruined by being washed and put away *wet;* rust soon settles upon them, and then they are done for.

It is a good plan to paste round the wall of the tin on the inside a band of thickish drawing paper, which may be allowed to extend a couple of inches or so higher than the tin, and thus protect the *soufflé* when it rises from brimming over. Also to set the tin upon a wire drainer as a protection from burning at the bottom.

Having procured a proper tin,—and, believe me, you can never make a real *soufflé* in a shallow dish like a pie dish,—the first and easiest example for us to consider is the *omelette soufflée.* The difference between this dish and the *soufflé* proper is that it is composed without any flour or milk: it is, in plain terms, a baked *omelette.* Nothing can be lighter than one of these *soufflés:* if served at the right moment, they rarely fail to come off successfully.

Take this recipe for a small one:—Break three eggs, separate the yolks from the whites, beat *two* of the former only with one and-a-half ounce of powdered sugar, flavour the sweetened yolks with lemon essence or vanilla and whip the three whites to a very stiff froth; when quite firm, mix them thoroughly with the yolks, pour the mixture at once into a buttered tin, put it into a fast oven, and serve it as soon as it has risen to perfection, dusting it over with powdered sugar *en route* to the table.

NOTE.—In putting the *soufflé* mixture into a tin, be careful never to fill the latter. Leave at least a quarter of the tin empty to allow for the rising of the *soufflé.*

In the following receipt the proportion of whites to yolks

is greater, and I believe it to be a very admirable *soufflé*. Break six eggs; separate the yolks from the whites, putting only *three* of the former into a basin with three ounces of sugar and the flavouring you like best: stir this mixture with a wooden spoon for five minutes. Next, put the six whites into a basin and whip them as stiffly as you can, then mix the froth with the yolks as lightly as possible. It will be a pretty stiff paste. Butter your *soufflé* case, and drop into it the whole of the paste at once, smooth it over with a palette-knife, and pass the knife all round the edge of the tin, patting the paste towards the centre: put it into a quick oven, and in about ten minutes, it will be ready to serve.

Observe in the *soufflés* how necessary it is to *time* your operations properly: the eggs must not be broken too soon, for the mixture must not lie idle; it must be passed without delay into the buttered tin, and be baked at once in a *quick* oven. Please mark the last point; for some *soufflés* are cooked slowly. The *omelette soufflée* is a *spécialité*, and, I think, less difficult than the other compositions, which I am about to give.

As soon as your cook has mastered an *omelette soufflée* to your satisfaction, he may attempt the *soufflé* proper. In the composition of this dish, flour is used. Connoisseurs declare that potato-flour is the proper ingredient, nevertheless most excellent *soufflés* are made with good ordinary flour, with cornflour (sold in tins), arrowroot, and rice flour. Of these the last is, perhaps, quite as light as potato-flour. With some the frothy lightness of the *gourmet's soufflé* is not regarded as by any means an attraction, and they prefer a stiffer composition approaching the consistency of a pudding. This effect is easily obtained by adding a little flour and reducing the number of eggs, that may be mentioned in the recipe, that may be chosen. These stiffly formed *soufflés* (called by some writers "*soufflé*-puddings") possess

this characteristic :—they do not *fall* as rapidly as their more volatile relatives : you may keep one of them a few minutes before serving, if obliged to do so, without risking its utter ruin. Still, when we speak of a *soufflé*, it is our duty to confine our attention to the real thing. Let us then commence with :—

Vanilla soufflé (*Soufflé à la vanille*) :—Select a clean enamelled stewpan, put into it three ounces of flour (ordinary flour if you like) well dried and sifted, two ounces of sugar, and a pinch of salt ; mix these well together with three-quarters of a pint of milk ; flavour the mixture with vanilla essence to taste, and set the pan on the fire. Let it come to the boil, adding an ounce of butter, and stirring well with a wooden spoon until the batter seems velvety and smooth ; then remove the pan. Let it get cool, but stir occasionally to prevent a scum settling on the surface. When it is cold, break four eggs ; stir the yolks into the batter, working them well into it, and then whip the whites to a stiff froth, adding it to the batter just before the *soufflé* is poured into the buttered tin. Put the tin into the oven at once and bake at *moderate* heat for twenty minutes. Peep at it occasionally, after a quarter of an hour has elapsed, in case it may rise more quickly than you expect. The moment that it rises well, take it out, and serve as already described. Do not forget the dusting of finely powdered white sugar.

NOTE.—If the oven be too hot, the *soufflé* will rise too soon, looking nicely done outside, but the inside of it will be found in an uncooked custardy condition, while the bottom of it will probably be burnt.

Some cooks put in a table-spoonful of cream. The *soufflé* cannot possibly lose by such an addition, but a good result can be produced without it. The chief thing to watch narrowly is the oven ; it is by no means easy to hit off to a nicety the exact heat necessary to produce a *soufflé* that shall be beautifully coloured on the top, yet not burnt at the

bottom; neither too thick at the bottom, nor too custardy in the centre. Your cook's efforts are, on this account, sure to be uncertain, a little better one day than another, according to the state of his oven. After all, the production of a perfect *soufflé* depends, to a great extent, upon luck.

The flavour of fruit may be given to a *soufflé* by adding a little strongly reduced *purée* or jam syrup to the mixture.

Apricot soufflé.—Pass half a pot of apricot jam through a fine sieve, after melting it over the fire and moistening it with a very little liqueur; save the pulp so produced in a cup. Next make a batter as follows:—Put into a stew-pan four table-spoonfuls of fine flour, potato-flour, or arrowroot, add a pint of milk, and a piece of fresh butter the size of a walnut, beat the batter over the fire until it is quite smooth and thick, let it come to the boil, and then take it off the fire, set it in a bowl to cool. When cool, break four eggs, mix the yolks into the batter thoroughly, add the apricot pulp, and beat again; when perfectly smooth, add the whites of the eggs whipped to a stiff froth, pour into your *soufflé* tin and bake.

An orange *soufflé* can be produced by boiling some finely rasped orange peel in the milk; when cold, the juice of a couple of oranges should be stirred into the batter. Marmalade imparts a delicious flavour to a *soufflé*, but a little of it goes a long way.

Coffee soufflé.—The milk should first be flavoured in this way:—Roast two ounces of coffee-berries in a *sauté*-pan lubricated with half an ounce of butter. Boil half a pint of milk, pour it into a bowl, pass the berries into it—both hot; stir it well and cover the bowl, let it stand for an hour, after which it should be carefully strained. Mix a couple of ounces of well dried and sifted flour with a little of the coffee milk, until quite smooth at the bottom of a saucepan, stir well over the fire and add the

rest of the milk with an ounce of pounded loaf sugar and half an ounce of butter. When the mixture boils take the pan from the fire. Let it get cold, then mix into the batter a liqueur-glass of brandy, and the yolks of three eggs: work the batter thoroughly, lastly, adding the stiffly beaten whites of the eggs.

Chocolate soufflé.—An ounce of grated chocolate should be mixed into a batter made of two ounces of fine flour moistened with half a pint of milk, &c., as in the foregoing receipt. If *chocolat Menier* is used, less sugar may be liked.

Almond soufflé is a *spécialité*, for it requires no flour, the thickness being provided by the *purée* of the nut. Take a quarter of a pound of sweet almonds, and five bitter ones, and after blanching them, pound them in a wedgewood mortar to a paste, using a little orange flower water to assist the operation; and two ounces of sugar, and when reduced to a perfectly smooth cream, as it were, incorporate with it half an ounce of fresh butter, then the yolks of three or four eggs, lastly blend the mixture with the stiffly whipped whites of five or six eggs: pour into your *soufflé* tin and bake immediately. Being in the style of an *omelette soufflée* this requires a faster fire than ordinary *soufflés*.

Rice soufflé.—Boil a handful of rice in a pint of milk with a stick of cinnamon, and a few drops of any flavouring,—lemon, or ratafia,—until the rice has absorbed all the milk: put it aside to get cold, and work into it the yolks of *six* eggs, finishing off with the whites of *eight* eggs whipped to a stiff froth.

Maccaroni soufflé.—Proceed as with the rice *soufflé*, cutting up the maccaroni into small pieces after it has been boiled. Vermicelli makes an equally nice dish.

Small *soufflé* paper cases two and-a-half inches wide and one and-a-quarter inch deep, or china pots of similar measurements, may be filled with any of the foregoing *soufflé* mixtures, baked, and served on a napkin,—one case to each guest. In this way there is less trouble in helping, and the little *soufflés* look most tempting, if served at the exact moment when they have risen properly.

Sweet Omelettes.

There are two methods by which a sweet *omelette* can be produced. First by that recommended in my "Culinary Jottings" called by a scientific friend an omelette "by the first intention" a very rapid process; and next in the manner followed by the Madras native cook with certain modifications.

An Omelette sucrée by the former process may be thus described:—Break into a bowl four whole eggs, and add the yolks of two additional eggs: mix thoroughly, but do not beat the mixture: sweeten with a dessert-spoonful of powdered sugar, and flavour it with any favourite essence: stir into it a table-spoonful of cream, and, at the last, add the white of one of the additional eggs beaten to a stiff froth. The *omelette* pan having been meanwhile prepared with an ounce of butter melted almost to browning heat over a fast fire, pour the *omelette* mixture into it, and, as the under part of the *omelette* forms, as it will immediately, lift it with a spoon or slice quickly, allowing the unformed liquid to run under it. Repeat this if the pan be at all full, keeping the left hand at work with a gentle sea-saw motion to encourage the setting of the unformed part of the mixture. A couple of shakes, if the fire be kept alive by fanning, will now complete the cooking, and

the *omelette* may be rolled over into the hot dish at hand to receive it. No fixed forms necessary; but a canopy of powdered loaf sugar is a *sine quâ non.*

Omelette au rhum.—For this an illustration may be given of the second method of work as follows:—Break four eggs carefully, separating the whites from the yolks, putting each into separate bowls. Sweeten and flavour the yolks, mixing them smoothly with a fork, but whip the whites to a stiff froth. Melt an ounce of butter in a clean *omelette* pan which should be hot, but not nearly as hot as in process number I. When this is ready, amalgamate the yolks and froth and turn the mixture into the pan, smooth its surface with the palette-knife and, keeping the fire at moderate heat beneath the pan, do not touch it, but let the *omelette* cook gently. Try, after two minutes, with the palette-knife to find whether the bottom of the *omelette* is done by passing it gently round the edge, and lifting the *omelette* a little. At the moment when the setting indicates that the *omelette* is all but ready to roll into the dish prepared for it, quickly spread over its surface a layer of apricot, raspberry, or strawberry jam. This, prepared as described for *Pannequets à la Celestine*, page 72, should be all ready at hand before the frying commences. As soon as the jam is spread, pass a slice under the *omelette*, double it across, and turn it quickly into the hot dish, which should have a dusting of finely-sifted loaf sugar shaken over its surface. Immediately dust a canopy of sifted sugar over the top of the *omelette*, glaze the surface with a red-hot iron, pour a couple of tablespoonfuls of rum round it, ignite a teaspoonful of the spirit, communicate this to that in the dish, and serve on fire like a Christmas plum-pudding.

Jam is not necessary in an *omelette au rhum*, but I think it improves it. If the addition of spirit and the setting alight be omitted, the *omelette* should be called *au confiture.* If jam be left out, flavour the egg mixture with essence of

vanilla, ratafia, lemon, or almond, and call it *omelette sucrée*.

For *omelettes à la Celestine* you must make half a dozen (or more, according to the size of your party) very light *little omelettes*, each about large enough for one person; roll them over with a layer of jam upon them, dust with sifted sugar, and set some rum or brandy alight in the dish in which they are served.

For glazing sweet *omelettes* a specially made *omelette* glazing-iron will be found most useful. At the same time glazing is not altogether necessary and may be dispensed with if the appliances to produce it are not available.

An *omelette* well made by the second process possesses very much the same consistency and lightness as an *omelette soufflé* with which it is often confounded. The danger to be careful of is burning at the bottom by having too quick a fire and insufficient butter under the *omelette*. Many pass a hot iron close over the surface during the setting to assist the operation by cooking the top a little.

It should be explained with reference to these recipes that it is assumed that those who desire to follow them possess the proper utensil. It is absolutely useless to attempt to make *omelettes* in common English frying pans. The superficies of the pan must be perfectly flat, if not the butter will run into the depressions leaving islands of metal without lubrication where the bottom of the *omelette* will catch and burn. The best kind of pan is a French fire-proof china one, or one of aluminium, copper, or steel. Enamelled ware warps and yields the uneven surface to which I have alluded. Then the sides must be low and slope outwards.

CHAPTER VII.

Pastry.

IN sweet cookery our attention can be confined to :—

(*a*)—Puff paste (*pâte feuilletée*).

(*b*)—Short crust (*pâte à tarte*).

(*c*)—Brioche paste (*pâte à brioche*).

(*d*)—Fancy pastes (*Génoise*, *savarin*, *&c.*)

Puff Paste.—First, if you can possibly get one, you should use a marble pastry slab. In Madras, the chief difficulty the pastry-maker has to contend against is the high temperature. A jugful of iced water poured slowly over the surface of the slab (since marble retains cold far more readily than wood) is the surest safeguard. In fact, without iced water at his elbow, the cook can scarcely hope to turn out really light puff pastry. I have heard a good many people speak in high praise of the pastry that they have eaten on the Neilgherries, and express wonder that similarly excellent *feuilletage* is rarely met with on the plains. This, as I have said, is a mere matter of temperature.

The next golden rule is that which enjoins scrupulous cleanliness. Everything connected with this department must be as bright and clean as possible.

A third law, which I think the Native cooks rarely obey, is the one that demands the careful *weighing* of ingredients.

Carelessness in this matter must obviously be the precursor of failure.

The mere manipulation of pastry is, as I said before, a gift; still, every cook should remember that the less he thumps and mauls the dough the lighter it will be, and the quicker the work is done the better.

The pastry-maker should wash his hands before going to work in very hot water, and plunge them into iced water afterwards, drying them well before proceeding to business. The frequent use of iced water, to cool the hands while working, will contribute to the success of the undertaking.

It is here essential to observe that a little practice will enable the cook to mix his dough, in the first instance, with two strong wooden spoons, or with a wedgewood mortar, pestle and one spoon. This I consider a matter of material consequence. Setting aside all hypercritical notions of cleanliness, it stands to reason that the less the paste is touched by the warm human hand the better and lighter it will prove. Similarly, therefore, let the turns in the rolling-out stage be done with two spoons. If the mixing stage were carried out in a roomy enamelled iron pan, or bowl set in ice, the spoon process could be easily managed.

Pastry should be made, if possible, in the morning before the real heat of the day has set in. If kept in a cold place, or in a covered dish laid over ice, it will keep perfectly well till required later in the day.

A most important feature in pastry is, of course, its baking. Too slack, or too fierce an oven, will destroy all the careful work I have just described. A good hot oven is required, sufficiently brisk to raise the pastry, yet not severe enough to burn or even scorch it. The Native cook is inclined to err on the side of extreme heat, which, I

think, accounts for those harsh, talc-like slabs of pale brown crust, piled up, one on top of the other, which so many of us are forced to accept as "puff-paste."

Next, touching ingredients :—

The flour used should be the best imported, and in a moist climate, such as that of many parts of India, it is a *sine quâ non* that it should be dried in the oven, and sifted to begin with, for the presence of damp in flour ruins pastry.

One of the chief causes of failure in attaining light crust is the moisture and oiliness of the *butter.* All Madras-made butter contains water, and even English butter requires close pressure before the pastry-cook dare use it. Butter for this purpose should be firm, not frozen like a stone, but quite hard enough to cut into pieces. A judicious use of ice for this ingredient is, therefore, unavoidable if you desire to use it with success in pastry. It is on this account that the modern French cook admits that *suet* makes lighter puff-paste in hot weather than butter: it is firm, dry, and capable of being evenly distributed over the dough ; at a time when, in nineteen cases out of twenty, butter is in a semi-state of liquefaction, and utterly unfit to mix with the flour.

If, then, you cannot command a good supply of excellent butter, and undertake that it shall be iced as I have described, you will find it far better, as a rule, to use *clarified beef suet.*

Clarified suet or fat.—Procure as much good, pale yellow, fresh fat from a sirloin of beef (that surrounding the kidney is the best), and cut it into pieces. Place a large saucepan, or stewpan on the fire, and fill it three parts full of water ; when the water boils, throw in the fat ; by degrees it will melt, the skin and impure fragments will sink, and a rich oil will float upon the surface

of the water, which should be kept at a simmering pitch. When satisfied that the whole of the fat has melted, suspend operations, take the pan from the fire and let it get cold; when cold, the clarified fat will become congealed upon the surface of the water. Now take it off in flakes, drain every drop of water from it, and put it into a clean saucepan; melt it again, and strain it through a piece of muslin into an earthenware bowl. The fat will again consolidate in a firm, pale, yellow cake, as it were; far harder than butter, though quite as sweet and clean, and the very thing you want for ordinary pastry and delicate *sauté* work. Suet, thus clarified, will keep perfectly good a long time: it is moreover infinitely cleaner and nicer than raw suet freshly *handled* by the butcher, and, goodness knows, by how many other people.

Keep the bowl of suet in a cool place: in the ice-box, if possible.

The fat that is skimmed from the surface of the soup-kettle is just as valuable, for it is generally the melted *marrow* from the broken shin: you do not get much of it, I know, probably a breakfast-cupful, at the outside; but it is quite first rate, and the favourite frying medium of the great Carême. The fat from the under-cut of a cold roast sirloin can be made use of exactly in the same way as the raw suet: clarify it according to the rules already given, and pour it into an earthenware bowl.

As I said before, the water used in pastry-making should certainly be slightly iced: it need not be as cold as that we like to drink; but it should be decidedly cold to the touch.

Having all the ingredients at hand, *viz.* :—a bowl of cold well-clarified suet, some dry well-sifted flour, a good ripe lime, some salt, and a small jug of iced water, proceed as follows:—Cool the slab; weigh a pound of the flour and

turn it out thereon ; make a hollow in its centre and fill it with half an ounce of the salt, and a quarter of a pint of the cold water : mix the flour gradually with water, and, when the paste seems about half mixed, sprinkle over it another quarter of a pint of cold water, into which the lime has been squeezed. Stir the dough about briskly now until it ceases to adhere to the slab, and seems pliant and soft, pat it into a ball, and let it cool for ten minutes in the ice-box. While cooling, weigh a pound of the suet, cut it up and pound it in a mortar until pliant : take out the ball of dough and flatten it about two inches thick, spreading the suet evenly over its surface, but leaving a margin of an inch and a half of the dough in excess of the suet all round ; then fold the sides of the paste, in four, towards the centre, completely covering the suet, and forming a square. Roll this out on the slab, as evenly and as thin as possible, a yard long, then fold one-third of the length over towards the centre covering it with the other third. This folding in three is called by cooks "giving the paste one turn." Be careful that none of the suet breaks through the edges of the rolled out paste. Having folded the paste as described, let it lie in the ice-box for ten minutes. Then take it out and give it a couple of turns more, rest it in the ice-box again, and again roll it and fold it twice—five rollings out, and five foldings in three altogether; lastly, gather the paste into a lump, and roll it out, cutting it according to your requirements.

Observe that the suet is *spread* over the surface of the dough. This should be done as evenly as possible. The old-fashioned practice of laying butter or suet over the dough in little squares is no longer followed. When butter is used, it should be kneaded in a cloth until it is pliant, assuming, of course, that it is cold and firm to begin with.

For very light puffs, *vols-au-vent, &c.*, six turns are recommended by the best writers. Keep the dredger at your

elbow, and flour your rolling pin at every turn. The sooner the paste is used when completed the better. If you have a little good iced-butter to spare, the above proportions may be altered as follows:—Three quarters of a pound of suet, and one quarter of a pound of butter. The yolks of two eggs may be beaten up with the first quarter pint of water with advantage.

Baking-powder may be used advantageously in pastry making: here is Yeatman and Co.'s recipe for puff-paste made in connection with their yeast powder:—

Measure three breakfast-cupfuls of carefully-sifted flour and two cupfuls of butter. Choose a cool place to work in, see that the flour is good and dry, and the butter firm and free from moisture. Fill two shallow baking tins with broken ice, and set to work in this way:—Put the flour upon a cool slab, mixing into it a heaped-up teaspoonful of the baking powder; when mixed, form the flour in a ring, as it were, and in the centre throw the yolk of an egg and a teaspoonful of salt: add a little iced-water, and gradually work the flour into it from the inside of the ring, sprinkling additional water as you require it (about one breakfast-cupful altogether) until you have a smooth, fine paste, completely free from all stickiness. Pat this into a lump, and put it into the ice-box for a quarter of an hour; after that, roll it out pretty thickly, the size and shape of a dinner plate: put the butter upon it, and wrap the edges of the paste inwards, carefully covering the butter. Now turn it upside down, and roll it out very thin; reverse it again, and fold it in three. Place it thus folded upon a clean baking sheet over one of the pans of broken ice, and lay the other pan of ice *upon it*. Repeat this cooling process between each double turn afterwards, and use the paste as soon as five turns have been completed.

Observe the free use of *ice* advocated in this receipt, although it was composed for English and American

kitchens. Instead of the butter, I would try the clarified beef suet; at least, I would do so if I were unable to procure butter sufficient in quantity, of undeniable quality, firm, cold and quite free from water.

As regards the equipment of this branch in regard to small details, the cook should have his pastry-cutters, patty-pans, tartlet-pans, &c. The patty-pans should be in different sizes; mince-pies, for instance, are generally made in larger pans than cheese-cakes. With pastry-cutters are made the dainty little *bouchees d'abricots, &c.*, which look so nice when served *en serviette*: the cutters are sold in a small case, fitting into each other, and will be found a cheap and very useful item of the kitchen equipment. I recommend that all small pastry, such as puffs, tartlets, cheese-cakes, &c., should be made a size or two smaller than you generally see them. As a rule, a cheese-cake is too large for one person. It is surely better to make little dainties like these of such a size that *one* can easily be eaten; they not only look better when made small, but, if not cut, can easily be heated up a second time. Round patty-pans, two and a half inches in diameter, will be found a very useful size. Thus provided, the following will be found a nice recipe for—

A dozen small **almond cheese-cakes.** Weigh a quarter of a pound of sweet almonds (shelled) and blanch them, also blanch three bitter almonds; pound them with a little rose-water to a creamy *purée* in a white wedgewood mortar; mix with the *purée* a quarter of a pound of finely-sifted sugar, two ounces of butter, two table-spoonfuls of noyeau, the juice of one lime, and the whites of two eggs whipped to a forth: mix all thoroughly, and pour the mixture into a dozen small patty-pans lined with puff-paste: bake in a brisk oven for twenty minutes and serve on a napkin dusted over with powdered loaf sugar.

Apple cheese-cakes are simple :—Pare and core six apples, or take six dessert-spoonfuls of apple jam, or a dozen pieces of apples in syrup. If the apples be raw, you must boil, or bake them, and then mash them very smooth : stir in the juice of three ripe limes, the yolks of four eggs, and two ounces of butter. If the apples be fresh, you must sweeten them ; if preserved, the mixture will be sweet enough without sugar : beat the mixture to a cream, and pour it into your patty pans, lined with puff-paste, as in the foregoing recipe.

Lemon cheese-cake mixture should be made in this way :—Melt two ounces of butter, and stir two ounces of sugar into it ; when dissolved, add the juice of two or three ripe limes ; mix all well together and pour it into your patty-pans.

Another recipe runs as follows :—Half pound of sugar beaten with four eggs (leaving out the whites of two of them), the juice of three limes, and two ounces of butter : put all these ingredients into a stewpan, and stir them until they are as thick as honey, add a couple of spoonfuls of any liqueur, and fill the patty-pans.

An excellent variety of cheese-cake is that served under the title of **Rice cheese-cake** :—Two ounces of best table rice, four ounces of fresh butter, four ounces of sugar, the peel of a lime, four eggs, a coffee-cupful of cream, a spoonful of orange-flower water, and a liqueur glass of maraschino or any liqueur that may be available. When the ingredients have been collected, proceed as follows :—Wash, pick, and boil the rice until it is tender, drain it : when free from water, pass it through your sieve, put it into an enamelled pan, and stir into it the butter, sugar, cream, and orange-flower water; add the eggs well-beaten, and mix all together, stirring over the fire till it is thick ; then remove the pan, and let it get cool. Line some round patty-pans

with some puff-paste, and fill them with the mixture, having added the liqueur (or a glass of good brandy) the last thing. Bake and serve hot upon a napkin dusted over with powdered loaf sugar.

A simple cheese-cake is made with mealy **potato** in this manner :—Weigh three ounces of well boiled potato, put it into a bowl, adding to it two table-spoonfuls of sugar, and the juice of two limes ; stir a couple of ounces of butter into the mixture, and when smooth, put into it the yolks of two eggs, and the white of one. Line the buttered patty-pans with puff-paste, fill them, bake, and serve as previously described. You may flavour the mixture with almond or ratafia essence, and improve it with a table-spoonful of liqueur.

The richer mixtures for cheese-cakes are composed with **Curds,** which are easily made. A little lump of alum put into cold milk, and then set on the fire, will turn milk to a curd as quickly as anything, or two tea-spoonfuls of preserved 'rennet' will turn a quart of milk. The homely method, however, is to boil a pint of water in a stewpan, beat two eggs up with a pint of milk, and add them to the boiling water with the juice of a couple of limes ; as the curd rises, skim it off, and lay it on a sieve to drain. With curds you can make :—

Ratafia cheese-cakes :—Half a pint of good curd, two ounces of sugar, four eggs, three spoonfuls of rich cream, the juice of two limes, a few drops of ratafia essence and a table-spoonful of liqueur or brandy. Beat the eggs up with the curd, add the cream, the lime juice, the ratafia flavouring, and the sugar, mix thoroughly, adding the liqueur or brandy to the mixture just before pouring it into the puff-paste cases. Butter melted may take the place of the cream.

Citron cheese-cakes :—Half a pint of curd, two ounces, of blanched sweet almonds, two bitter ones, a spoonful of

rosewater, yolks of four eggs, one and a half ounce of sugar, a couple of ounces of green citron, one ounce of ratafia biscuit pounded or grated to fine crumbs, and a liqueur-glass of any liqueur. Pound the almonds with the rosewater, beat the curd smooth, mix them together, throwing in the yolks well-beaten, the biscuit-powder, and the sugar. When thoroughly mixed add the citron finely shred, and the liqueur, fill the patty-pans and bake.

But the best cheese-cake of all is the "**Maid of honour**" for which the town of Richmond is celebrated The following recipe is authentic:—Beat up two eggs, and mix them well with a quart of new milk, boil a quart of water in a roomy stewpan; when boiling, pour in the eggy milk, and two table-spoonfuls of lime juice; skim off the curd as it rises and drain it upon a sieve; beat the curd with the yolks of four eggs previously well-beaten, a large cupful of cream, or three ounces of butter, a quarter of a nutmeg grated, and six ounces of sweet almond paste; stir all together thoroughly with a sherry-glass of brandy or liqueur, two ounces of sugar; pour into patty-pans lined with the best puff-paste, and bake.

Another runs as follows:—Turn a quart of milk to curds as in the foregoing recipe, drain it, and when dry, crumble it, pass it through a coarse sieve, and beat it up with four ounces of butter till quite smooth. Mix together now, four ounces of sugar, the yolks of five eggs, two ounces of sweet and one bitter almond pounded t› a paste with a spoonful of rosewater, and one mealy potato drained dry: when thoroughly blended, combine the beaten curd and butter with it, adding three table-spoonfuls of brandy, and one of maraschino. Line your patty-pans with puff-paste, fill them with the mixture, and bake.

From cheese-cakes we naturally proceed to **Tartlets**; that is to say, little circular patties of puff-paste, in the

centre of which a dessert-spoonful of any nice jam should be put. The pastry should be moulded in small round or oval patty-pans. A tartlet is sometimes made in a large tartlet mould, filled with jam, and covered over with a latticework of pastry strips. There is no advantage derived from the lattice work, and, as it entails fingering, it is not to be encouraged. A better adornment would be a top dressing of custard whipped over ice with the white of an egg.

Bouchées (literally 'mouthfuls') are tiny patties of puff-pastry, shaped like diminutive oyster patties, and made as follows :—

Roll out the puff-paste half an inch thick, then, using a two-inch fluted cutter, cut out the number of *bouchées* you require; lay them on a baking sheet over crushed ice for ten minutes. Next brush them over with egg, and with an inch and a quarter cutter dipped in hot water mark out an inner ring, pressing the cutter through about one third of the thickness of the paste, bake in a brisk oven, and they will rise like little *vols au vent*. When done take them out, and pick out the centre, keeping the upper part of it for a cap for the *bouchées*..

They should now be filled with any nice preserve, a heaped-up tea-spoonful of which will be enough, and then, covered with the cap, should be served upon a napkin dusted over with powdered sugar. *Bouchées* and *tartelettes* may be filled with *frangipane* (page 32), or with any delicately made mince or puree of fruit, peaches, apricots, pears, or pine-apple for instance, moistened with liqueur-flavoured glaze of apricot, raspberry, or strawberry, (page 44).

Puffs (called by Mary Jane at home "jam turnovers") are little rolls of puff-pastry, sometimes cocked-hat shape, and sometimes oblong, containing jam or some nice

cheese-cake mixture. Roll out some delicately-made puff-paste, till about a quarter of an inch thick or a little less; cut it (for cocked hats) into squares with sides of five inches, put the jam in the centre, and fold the paste over it in a three-cornered shape, by joining two of the opposite angles; wet and press the edges down closely, and brush the surface of the puff over with white of egg, dusting powdered sugar over it while wet. Put the puffs upon a well-buttered baking-sheet, and bake them in a brisk oven. For oblong puffs, cut the pastry into a rectangular shape, five inches long and four wide, place the jam in the centre, fold the long sides together, wetting, and pinching them together securely, and press the extremities closely also: brush the puff over with egg white, dust it with sugar, and bake.

Pistachio-nut puffs should be made in this way:—Weigh two ounces of pistachio-nuts (shelled) and pound them with a spoonful of rosewater, add two table-spoonfuls of finely-sifted sugar, two ounces of butter, the juice of a lime, and a table-spoonful of grated ratafias. When these are thoroughly mixed, add the beaten yolks of three eggs, and a coffee-cupful of cream. Mix thoroughly and lay the mixture upon your paste, covering it as already described.* To embellish the puffs, after they have been baked make a thin cement with the white of an egg and some finely powdered sugar, brush the surface of the paste with this, sprinkling over it immediately some finely-chopped pistachio-nuts. Set in the oven for a few minutes to dry, the pieces of nut will adhere to the puff-paste, and, on account of their delicate green colour, materially improve the appearance of the puffs.

* With this mixture excellent pistachio-nut cheese-cakes can be made. A spoonful of liqueur or brandy is an improvement. Add grated ratafia if too fluid.

Fanchonettes are little puffs of a round shape like miniature mince-pies; they can be filled with any nice jam, or cheese-cake mixture. *Fanchonettes d'abricots*—round puffs, two and a half inches in diameter, filled with apricot jam (a dessert-spoonful) brushed over with white of egg and frosted with powdered sugar, make very excellent little morsels whether hot for dinner, or cold for the supper table or luncheon basket.

Lemon or rather **Lime Puffs** are easily made. Take four or five limes, four ounces of preserved apples and four ounces of sugar. Peel the limes very finely, and boil the peel, then beat it to a paste, add four ounces of butter, the apple minced small, and a quarter of a pound of sugar, with the juice of thé limes. Put the mixture into a stewpan and let it simmer till it becomes as thick as marmalade; when cold, lay a table-spoonful of this in the centre of a small square of puff-paste, fold it into a cocked hat, secure the edges with white of egg, frost the puffs with white of egg and sugar, and bake.

Banbury Cakes, are cocked-hat-shaped puffs containing a mixture, not unlike that for a mince-pie. This is a reliable receipt for it: half a pound of butter beaten to a cream or the same weight of beef suet finely minced, half a pound candied lemon and orange peel pared very thinly and finely minced, one pound of currants carefully picked, half an ounce of cinnamon, two and a half ounces of pounded sweet almonds, and a quarter of a pound of sugar. Mix all thoroughly and keep it in a jar, taking what you want from time to time. The juice of a ripe lime, and a wine-glass of good brandy should be stirred into the jar when the mixture has settled therein. When you make the puffs, follow the directions already given for three-cornered puffs, brush them over with white of egg and dust over it while wet a spoonful or so of powdered sugar.

Mince pies :—Numerous recipes are to be found for the 'mince neat' of which these pies are made, perhaps the oldest form of sweet that has been handed down to us from very ancient days. Originally much meat was mixed with the sweet stuff, and receipts are still to be found in which minced beef appears. This is no longer used, and even butter is substituted for suet by some cooks. I give a good old recipe which I have always used and can safely recommend.

Mince-meat :—One pound and a half of finely minced beef-suet, one pound and a half of best raisins, the same weight of currants, and the same of chopped-apples. Mix these four ingredients in a basin, adding one pound of sugar, and a half pound of mixed candied peel and citron, all finely minced : a sherry-glass of lime-juice, and the zest of three limes may now be sprinkled over the mince-meat, which should be well stirred about with a silver spoon. Next, put half a tea-spoonful of salt into a tumbler of brandy, and tea-spoonful of powdered mixed spice, stir it well together. and then pour it into the bowl. The mince-meat should now be emptied into a large jar, and be covered up for eight or ten days before it is used. It will keep for several weeks, but it should be occasionally looked at, and a glass of brandy stirred in to improve it. A little preserved ginger may be chopped up and added with the citron, &c., it is nicer, than the powdered dry ginger that some use.

If your cook can make nice puff-pastry, following the rules I have already recorded, the mere pie-making will be an easy matter. Choose round patty-pans not more than three inches in diameter,—for I maintain that a mince-pie of larger size ought not to be encouraged,—butter them well and line them with the lightest puff-paste you can get, rolled out a little less than a quarter of an inch thick. Have ready by your side in a bowl

mince-meat enough for the number of pies you intend to make, say, a good dessert-spoonful for each one; stir a table-spoonful of brandy into it before portioning it off, then fill your patties, brush the edges with white of egg, put on the covers rolled about the third of an inch thick, press the edges closely together, brush the tops over with a wet brush, dredge a coating of finely-powdered sugar over them, and bake about half an hour in a moderately quick oven. Care should be taken not to burn the mince-pies at the bottom; to protect them it is a good plan to set them on two or three folds of well buttered paper, or on a lattice wire drainer.

Gâteau mille feuille:—Roll out a pound of puff-paste about half an inch thick, and, with a box of oval or round fluted cutters, stamp out a series of slabs of paste diminishing in size from a piece nearly large enough to cover the surface of a pudding plate, to a little *fleuron*, the size of a rupee. Place the largest piece on a dish, and spread a thin layer of apricot glaze over it; place the next sized piece over the first, and cover it with a layer of glaze, and repeat piece after piece, spreading the layers of glaze between each, until you crown the top of the pyramid with the *fleuron*. Pass a slice under the arrangement and lift it upon a buttered baking tin, on the surface of which two or three sheets of buttered paper should be laid to protect the lowest layer of paste from burning. Bake in a quick-oven; if to be served hot send it in as it is; if cold brush it over with apricot glaze and scatter finely chopped pistachio-nuts over the surface.

The sweet **Vol-au-vent** is a very excellent dish. Like the savoury dish of the same name, it depends entirely upon the skill of the pastry-cook for its attractiveness; so, unless your cook has proved himself to be equal to the task, do not attempt it. Make, with the utmost

attention to the rules that have been laid down, a pound of the best puff-paste, and with it make your *vol-au-vent* case in this way. Give the paste six turns, keeping it as cold as you can, and finally roll it out an inch thick: now, with a fluted cutter, cut out a piece of paste, oval in form, the size that you wish the case to be; turn it over upon a buttered baking sheet, brush the surface and side with a beaten egg, and mark out an interior oval, leaving an inch, margin all round. Let the knife cut this tracing to a depth of a quarter of an inch, and take care that it is clearly defined. Now, put the baking-sheet into a quick oven, and, when the paste is baked, remove the inner oval which you will find has risen for a cover: then scoop out the uncooked paste in the centre of the case, and brush it inside and out with egg again, returning it to the oven for a further baking for about five minutes to crispen the inside. When this has been done, the pastry will be ready. Remember that if the pastry be really well made, it will rise some inches in the first baking, leaving, when the centre has been scooped out, an oval wall three or four inches high.

Having succeeded in making a case to your mind, you can fill it with any nice fruit stewed in *thick* syrup, and dressed with whipped cream. Sweet *vols-au-vent* are served cold, and the whipped cream may be sprinkled over with chopped pistachio nuts or praline, and decorated with croûtons of pink or golden jelly. If, accidentally the walls of the *vol-au-vent* case should receive any injury, the broken part should be repaired from the *inside*, a little piece of pastry being laid over it with the white of an egg. This precaution is necessary, for the appearance of the dish would be spoiled if the syrup of the fruit, or the cream were to ooze out of the sides of the case.

Darioles, or cream cakes, are made in small plain moulds, about two inches in diameter, and one and a

half inch deep. Line as many well-buttered moulds of this shape as you require with thinly rolled out puff-paste, then make a batter as follows:—Beat up four eggs, and stir them into two darioles measure of flour, two of sugar, and six of milk, add the juice of three limes, and stir to the consistency of batter; then fill the paste-lined moulds, allowing for the rising of the mixture in the baking, and bake them for half an hour in a gentle oven. Let them get cold in their moulds, and then turn them out upon a napkin as carefully as possible, dusting them well with powdered sugar before serving.

Darioles d'amandes:—The batter is in this case flavoured with the essence of almonds, and enriched by two ounces of sweet almonds pounded with rose-water to a paste. The little moulds must be well-buttered, or you will find it difficult to turn out the *darioles* without injury. Serve them upon a napkin, dusted over with finely-sifted loaf-sugar.

By following the first recipe as to the method of working, variations can be made without difficulty. For instance:—*darioles de pistache* (flavouring the batter with pounded pisatchio nuts), *darioles de vanille* (with vanilla essence), and so on, through the whole list of flavouring agents.

Cannelons are delicate rolls of puff-pastry, containing any nice jam, cheese-cake mixture, or *purée* of fruit. Roll out some very carefully made puff-paste about one-eighth of an inch thick. Take a dozen small canes (or some pieces of wood turned smoothly in a cylindrical form like a ruler) about three inches long, and one in diameter; butter them well, and wrap a piece of paste over each, leaving the ends open, but closing the paste along the side neatly; bake them in the oven, and, when set, draw out the canes, and fill the tubes with the *confiture* using the

forcing bag and pipe to effect that object neatly: close the ends with *fleurons* of pastry, return the *cannelons* to the oven to finish baking, and, when done, serve them piled one on top of the other upon a napkin, and well-dusted with powdered loaf-sugar. Some cooks cut the paste into a long strip and fold it round the cane spirally, closing the twist with white of egg stiffened with a little sugar; and some make *cannelons* without the aid of the cane or stick; they cut the pastry into little parallelograms, two or three inches long, and one or one and a half inch wide; in the centre of these they put a dessert-spoonful of the *confiture*, then fold the paste over it, closing the ends and joining the sides securely, and *roll* the *cannelons* into form; this operation should be carefully manipulated. The *cannelons* may then be baked, or dipped into a bath of boiling fat and fried like *rissoles*.

For Cannelons d'amandes follow the directions already given as regards the making of the pastry case; for the preparation to fill them, proceed as follows:—Blanch and peel half a pound of shelled almonds, and six bitter ones; pound them to a paste in a mortar with rosewater moistening them with the white of an egg; when well-pounded, add four ounces of sugar, and three eggs,—one at a time,—mix well, and put the paste in a basin till required.

Tarts:—The majority of our tarts in India must be composed of preserved fruit which is, of course, cooked to a certain extent before it is exported; but this does not prevent the production of very good tarts if the pastry be well-made, and the syrup carefully attended to. The latter point is important. The only advantage gained by the use of fresh fruit is the extraction in the baking of the tart of the natural juice of the furit, which, with the sugar put in with it, forms a syrup. Now the liquid which

accompanies tinned and bottled fruit is not as fully flavoured as fresh juice; so it is advisable to improve it by boiling it down with half its quantity of bottled syrup (to which lime-juice will give a pleasant sub-acid, or a spoonful or two of jam.

One recipe for preserved fruit tart-making will be sufficient. For example, let us take **apricot-tart:**—Open a bottle or tin of preserved apricots. Fill a nice pie-dish with them, piling them up in dome shape to support the paste in convex form, and give them a slight dusting of sugar; pour the syrup that is with them in the bottle or tin into a stewpan with a liqueur-glass of lime-juice to sharpen it. Boil up, adding a table-spoonful of apricot jam, and stir continually as the liquid, by boiling fast, is reduced by about one-third of its original quantity. Cool this and pour it into the dish with the fruit. Then roll out a nice piece of puff-pastry; first, cut a thin strip of it to line the margin of the pie-dish; wet the edge of the dish and lay the strip round it. Next, cut a piece of pastry,—large enough to cover the whole tart,—rolled out about a quarter of an inch thick. Put this over the fruit, pressing it down round the edges firmly, trim off sharply all overhanging paste, scallop the rim all round with a paste jagger or mark it neatly with the prongs of a silver fork, and bake the tart in a well-heated oven. As soon as the tart is done, take it out, brush it over with the white of an egg beaten to a stiff froth, sift powdered sugar over it, and return it to the oven for a few minutes to dry.

While, as I have said, tarts in India must to a great extent be made of tinned or bottled fruit, at certain seasons in many places local produce lends itself opportunely to this form of cookery:—mangoes, when not quite ripe, peaches, apricots, apples, pears, pine-apples, figs, guavas, plums, the tree tomato, bilimbi (corrupted by southern

natives into "bimli"), the papaw or papoy, when not quite ripe, the cape gooseberry sometimes called the Brazil cherry (cultivated in Central Indian gardens, as Tiparee, and vastly improved with a little attention), the Bangalore raspberry (a species of blackberry), &c., &c.

A coffee-cupful of water should be poured into the pie-dish with fresh fruit, and, in the manner just described for apricot tart, the fruit should always be arranged in dome shape well above the level of the rim of the dish in order that the paste may be supported in that shape, and not lie flat.

It is the practice of some cooks to prepare the fruit and paste of their tarts separately, and undoubtedly a good appearance is got by following that plan which may be thus described. The empty pie-dish is filled closely with rolls of crumpled kitchen paper piled up dome-wise as I have explained for fruit. The paste supported by the paper is laid over it in the usual way and baked. When nicely cooked the dummy tart is taken out the oven, and set to get cold, when it is brushed over with white of egg, frosted with sugar, and dried in the oven. Then a sharp knife is passed round the rim of the dish and the whole pastry cover detached. The paper having been removed, and the dish cleaned carefully, the separately cooked fruit with its syrup is put into it; the rim is then coated with white of egg and powdered sugar cement, and the pastry cover laid over it. The cover having retained the dome shape, looks very smooth, and is firm and crisp. It often happens that the best puff-pastry is spoilt by the steam which rises from the fruit during the baking which renders it soft and flabby; careful ventilation will counteract this to a certain extent, but the 'dummy' method is safer. This process can obviously be followed with tinned and bottled fruit easily enough.

It is, of course, a standing English custom to send round cream, iced cream, or custards with tarts. The *sauce mousseuse* given already at page 21 is to be recommended, and *frangipane*, page 32, also. Tarts, and their accompanying cream, should be kept as cold as possible.

Other kinds of paste.

It is obviously very possible that it may be often necessary to fall back upon less troublesome and expensive pastes than puff-paste, though applying them to the various pastry dishes mentioned in this chapter. Many indeed like a short paste for tarts, and as the native cook is often more successful with it than with puff-paste, there is every reason that it should be recorded :—

Short paste or **crust** :—This resembles short bread in texture, and for lining patty pans, darioles, etc., is less brittle than puff-paste. Neat pastry cases can therefore be made of it which can be filled at pleasure with confiture, cheese cake mixtures, &c. :—Mix together on a pastry board or slab eight ounces of flour, an ounce of sugar sifted, and a pinch of salt; make a hole in the middle of it, break into this one large or two small eggs, mix them with the flour, and work into the dough thus made, five ounces of butter or very well clarified beef suet pounded to the plasticity of butter. Finally bring it to the consistency of a pliant paste by small additions of milk. Cover now with a cloth and keep the paste in a cold place for an hour; then roll it out thin (say, a quarter of an inch in thickness) and use for the tart or cases as may be required.

A plainer edition can be produced by reducing the butter to half the weight of the flour and omitting the eggs.

A good **pâte à trate** is given by Dubois in this way :— Mix on a pastry slab seven ounces of the best flour, an ounce of sugar, and an ounce and a half of arrowroot, make a hole in its centre and put into it four ounces of butter ; mix and add, one by one, two yolks of egg, moistening the dough to the consistency of a pliant paste with half a gill of water. Let it rest half an hour in the ice-box before using.

A good **short paste for cases** can be made as follows :— Put three ounces of fine flour upon a pastry board, make a hole in the centre of it, break into this the yolk of an egg which work into the flour with a dessert-spoonful of sifted sugar and an ounce and a half of butter, completing the paste with half a gill of water. Roll this out as thin as an anna piece, butter the patty pans, bouchée moulds or whatever you may choose, line them with it, fill the hollows with raw rice or flour after pricking with a fork, bake till lightly browned in a moderate oven, take them out, cool them, empty them, and then take out the cases for use.

CHAPTER VIII.

Fancy Pastry.

FANCY pastry may be considered as a branch of confectionery rather than of ordinary cookery. Nevertheless it may be useful to have a few recipes to refer to, for such standard preparations as *brioche* paste, Genoese and Neopolitan paste, savarin paste, *chou* paste, &c., which are used in the composition of *entremets sucrés.*

Brioche paste:—Make an ordinary paste, as for light dinner rolls, with a quarter of a pound of well-sifted and dried flour, a coffee-cupful of sweet toddy, or a teaspoonful of Yeatman's baking powder, and half a tumbler of warm water; mix it a little less stiffly than for bread, pat it into a lump, cover it, and leave it in a warm place to rise. Now take three-quarters of a pound of the same kind of flour, put it on your marble slab, make a hole in its centre, and add a salt-spoonful of salt, half an ounce of sugar, two table-spoonfuls of water (to dissolve the salt and sugar), ten ounces of butter, and four eggs. Mix these ingredients to a paste, and add another egg; mix again, adding another egg, and continue the work till seven eggs in all have been used, by which time the paste should be smooth, and neither too soft nor too firm. When the first paste has risen well, mix the two together thoroughly, and put the whole in a basin in a warm place for four hours. Then turn it out upon the slab or board

and roll it, folding it, and giving it several turns; let it now rest in the ice-box for an hour, after which the paste will be ready for a number of things, little loaves, rolls, buns, or as pastry cases for *petits bouchées*, jam *rissoles*, and so forth.

The ordinary French *brioche* is completed in this way:—Pat the paste into a round ball, make a hole in its centre, and pull out the paste till it forms a ring ten inches or so in diameter; smooth it with a palette-knife dipped in hot water, put it upon a buttered baking sheet, let it rest a quarter of an hour, and then brush it over with a well-beaten egg. Make an incision with a sharp knife all round the inside of the ring, opening it well so as to prevent an alteration of the shape of the ring in the baking, and bake in a fairly brisk oven half an hour.

Another way is to form the paste into balls of uniform size; hollow them at the top by scooping out some of the paste, and put a smaller ball of paste in each hollow; brush them over with a well-beaten egg, and put them upon a well-buttered baking-sheet into a fairly brisk oven for about half an hour. When done, they will look like tiny 'cottage' loaves, of a golden brown tint. A reduced liqueur-flavoured syrup, a smooth fruit pureé or a good pudding sauce should accompany them.

Pâte à chou:—Put about half a pint of water into a saucepan with a few grains of salt, two and a half ounces of butter, an ounce of sugar, with lemon essence to taste. When the water boils, take it off the fire and stir gradually into it four and a half ounces of flour, working it to a smooth paste; then put it over the fire again and, reducing the heat, stir till the paste leaves the side of the pan, then remove it at once, let it rest five minutes, after which incorporate with it six well-beaten eggs. When finished the paste should be sufficiently firm to retain its form on

being dropped in small lumps upon a baking-sheet, it ought not to spread outwards. Butter a baking-sheet, and place the paste upon it in neat little heaps of uniform size, about a dessert-spoonful each, bake them a nice colour, take them out, sprinkle some powdered sugar over them, and return them to the oven for a few minutes. In the baking they will rise, and become hollow inside. Make an incision in each, and, using the forcing-bag and a small pipe (page 38), fill the hollows with jelly, or jam, or some French "*crème à choux*" made as follows:—Mix a table-spoonful of potato-flour or arrowroot with a pint of milk, stir into it the yolks of six eggs, pounded loaf-sugar to taste, and a few drops of any nice flavouring essence. Cook the mixture in the *bain-marie* like a custard, stirring continually until it becomes thick and creamy. If some of this be pressed into the *choux* you have "*Petits choux à la crème.*" It can be flavoured with coffee, chocolate, praline, caramel, etc., and named accordingly.

With this paste **éclairs** and **profiterolles** are made; the former oblong, the latter round. For example, as to the method of working, take—

Eclairs au café:—Put the paste into a forcing-bag with a rather wide plain pipe, and squeeze it out in four and a half inch lengths, an inch wide and three-quarters of an inch deep upon a buttered baking-tin lined with buttered paper, glaze over with the beaten egg and push the tin into a moderate oven; watch them, and when nicely risen, take out the tin, pass the blade of a knife under the *éclairs* to detach them, lay them on a wire drainer, and put them into the oven, now warm, with the door ajar to dry. Let them get cold, then open them gently on the sides, and using the forcing bag with a small pipe, squeeze in whipped cream enough

to fill their cavities, brush over all with thin apricot glaze, and mask the surfaces with **coffee icing** made in this way:—

Put a gill of syrup into a bowl, mix with it half a gill of very strong coffee, then stir in by degrees glazing sugar sufficient to bring it to the consistency of thick *mayonnaise*. Use as directed. In laying on the glaze be careful to keep it smooth; the blade of a palette-knife dipped in hot water will enable the cook to effect this.

Eclairs au chocolat are made in the same way, chocolate glaze being substituted for coffee. Put four ounces of unsweetened chocolate into an enamelled pan, moisten it with water enough to liquify it, flavour with vanilla essence, then stir in icing sugar to complete the glaze.

Profiterolles are made in the same manner after being squeezed out in round shapes about two inches and a quarter in diameter.

Napolitain paste with an almond flavour is thus composed:—Blanch and pound to a paste six ounces of sweet almonds, and ten bitter almonds, using some rose-water or orange-flower water to assist the operation. Add a pinch of salt, a few drops of lemon essence, four ounces of fresh butter, half a pound of sifted sugar, and ten ounces of flour. When these ingredients have been thoroughly mixed, work them together with the well-beaten yolks of six eggs and leave the mixture in a cool place for half an hour. Then to make **Napolitaines** roll out the paste to a thickness of about a quarter of an inch, stamp it out in two and a half inch rounds, or heart-shaped pieces, lay these upon a buttered baking-sheet, and bake in a well-heated oven: when they are firm, and lightly coloured, take them out, trim the edges, and place one cake over another, sandwich-wise, with a layer of apricot jam between them The surface of the

Napolitaines may be ornamented with chocolate icing, pistachio icing, almond icing, rose icing, or any pretty icing you like.

Savarin Paste is something like *brioche*:—Put one pound of flour into a basin, make a hole in its centre, and put in two tea-spoonfuls of Yeatman's powder, or a coffee-cupful of sweet toddy moistening the surrounding flour with a couple of table-spoonfuls of warm milk; let this rest a while, then add a gill of warm milk beaten up with two eggs, work this into the flour with a spoon, add another egg, three-quarters of a pound of butter, a quarter ounce of salt, half an ounce of sugar, and half a gill more warm milk, continue working with the spoon, and gradually add two more eggs. Cut up two ounces of candied peel into very small dice and mix it into the paste. Butter a plain cylinder or border mould, strew some finely-chopped almonds over the butter, half fill the mould with the paste and let it rest in a warm place: when it has risen to the top of the mould bake it in a moderate oven. When done turn it out of the mould, let it cool a little, and serve the *savarin* hot with a syrup flavoured with any liqueur.

Savarin au confiture:—Bake this in a plain charlotte mould, eight inches in diameter, turn it out, let it get cold, and cut the cake in slices; lay them on a pastry board, dust them over with fine sugar, spread each slice over with apricot glaze and rebuild the savarin, laying the slices over each other, and glazing over all with apricot glaze: replace the savarin in the oven to heat it up well, then take it out, boil a claret-glassful of Madeira and a tumbler-ful of syrup together, pour it round the dish and serve.

A *Savarin* tipsified with rum mixed in the syrup is of course familiar to many people under the name of **Savarin au rhum.**

Savarins can be served cold for which form of presentation it is better to bake them in border moulds. When ready, turn the Savarin out of the mould, set it in a glass or china compotier, slightly tipsify it with syrup flavoured with rum or such liqueur as may be liked, fill the centre of the border with peaches, apricots, pears, stoned cherries, macédoine of fruit, or any fruit available moistened with the same syrup, and cover the surface with whipped cream. Kirsch is much liked for this dish.

Génois paste :—Put into a bowl half a pound of dry well-sifted flour, six ounces of sugar, the zest of two limes, and four eggs. Blend well with a wooden spoon, then pour into it half a pound of melted butter, and mix thoroughly. The paste thus made may be put into moulds and baked as described for *savarins*, and garnished and served in the same manner. If required for *petits génoises* spread the paste half an inch thick over the surface of a buttered baking tin and bake in a moderate oven till it turns a golden colour. Turn out the slab of Génois cake thus obtained upon a pastry-board, cool, and with cutters the size required stamp out a number of rounds or ovals. These can be finished in various ways :—laid one over another with a layer of jam or cheese cake mixture between them, pistachio paste or almond paste, chocolate or coffee icing mixed stiffly, &c. They may be masked with any icing or glaze such as apricot or strawberry flavoured with liqueur or rum. Out of a slab of Génois paste you can cut the *croûtes* mentioned on page 43 and with it cut into strips you can line moulds in the manner mentioned on page 36.

Savoy paste is a useful paste something like Génois :—Beat together in a bowl placed in a stewpan over the fire, and using a stiff whisk for the work, three yolks of egg, two ounces of sugar well powdered and

sifted, and the zest of two oranges or three limes. When well blended and warm, remove the bowl from the pan, beat its contents till they are cold and then add the whites of the eggs stiffly whipped and two ounces and a half of flour with a sherry-glass of rum. Bake the paste in quite a moderate oven using it for service in moulds like *savarins*, or in slab for cutting up like Génois.

Venetian paste is another form of Savoy: Beat together in the same way four yolks and three ounces of sugar, add two ounces of fine almond paste, cool, and add the stiffly beaten whites with three ounces of flour and a liqueur-glass of noyeau. Bake in a buttered mould, and serve masked with chocolate icing.

Note.—It will be observed that there is no very marked difference among these fancy pastes. In fact the best advice I can give is this:—choose one and stick to it, Savoy, Génois, or Venetian.

With **Brioche** paste you can make **Brioche à l'Allemande** in this way:—Make *brioche* paste enough to nearly fill a pudding-mould, bake it as you would a cake, and turn it out of the mould. Put half a pound of apricot jam into a stewpan, with half a pint of Madeira; boil for three minutes, stirring into it with a silver spoon a dessert-spoonful of arrowroot diluted with a little water. With this a smooth glaze will be produced. When the *brioche* is done, cut the bottom of it level, so that, when turned out of the mould, it will stand upright; turn it out, and cut it horizontally into four equal rounds; spread over each round a layer of the apricot glaze and replace the slices again, one over the other, as formed in the mould; brush the outside of the cake with some of the rest of the glaze and serve what may remain in a boat as a sauce. This should come to table quite hot.

A Timbale de brioche aux fruits is not difficult. Butter a plain mould and line it with *brioche* paste a

quarter of an inch thick. Select any nice fruit you like, apples or pears in quarters, slices of pine-apple, apricots or peaches cut in halves. If the fruit be preserved, you can pack the mould at once with it, dusting it with powdered sugar, and sprinkling any nice liqueur over it. If it be raw, stew it first very gently in syrup, giving it a dash of brandy or liqueur. When the *timbale* is filled, cover it with *brioche* paste, fastening the sides securely with white of egg, but leaving an opening in the centre of the cover. Bake the *timbale* in a moderate oven: when done, cover the whole in the top with a *fleuron* of paste. turn it out of the mould on to a dish, reverse it upon another dish, remove the *fleuron*, and pour in a coffee-cupful of hot syrup, flavoured with noyeau; replace the *fleuron* and serve.

Abricots à la Condé should be prepared in this manner:—Mix four table-spoonfuls of cornflour with one and a half pint of milk, and three ounces of sugar, flavour it with vanilla essence, and stir it over the fire till it thickens to a paste. Take half this paste, spread it on a dish, and let it get cold, then shape it into *croquettes* the size and shape of wine corks; dip them in egg, and roll them in rasped ratafia crumbs. Make a border of *savarin*, genois, or savoy paste (previously described), by baking it in a flat topped border mould: when turned out, it will form an oval or ring an inch and a half high. Strain a tinful of apricots from their syrup, and fry the *croquettes* of cornflour paste in hot fat; arrange the apricots in halves overlapping each other all along the surface of the *savarin*, garnish with the *croquettes*, fill the centre of the *savarin* with the rest of the cornflour paste diluted with boiling cream, garnish its surface with the remaining apricots in a little pile, and glaze the whole with the apricot syrup reduced and flavoured with noyeau. Serve hot

It is obvious that the cornflour paste and *croquettes* can very well be dispensed with. A less troublesome and, to my mind, a nicer dish would be this :—Make the *savarin* border, decorate the top of it with the apricots, and fill the centre of the circle with a *purée* of apricots enriched with cream, flavoured with noyeau, and garnished with crystallized cherries. Although, strictly speaking, a hot dish, *abricots à la conde* can be served cold, if desired.

Mirlitons à la Marquise:—Take three eggs, beat them well, and mix them with their own weight in butter, flour and sugar: beat the mixture with a fork, and, when well-worked, spread the paste a quarter of an inch thick in a buttered baking tin, set it in the oven, and, when lightly coloured on the surface, take it out of the oven, turn it out of the tin by inversion upon a pastry slab, and divide it in halves; spread over the top of one piece a layer of apricot, or any nice jam; over that lay the other piece of the paste, and leave it till quite set; then cover its surface with chocolate icing, put it into a mild oven for a few minutes to dry, take it out, let it get quite cold, and, with a sharp knife, cut the tablet into narrow strips. These little sweets are nice served upon lace-edged dessert papers at luncheons, and receptions.

Mazarin, another fancy paste, is made in the style of *Savarin.* Make with a quarter of a pound of flour, and a teaspoonful of Yeatman's baking powder, or a coffee-cupful of sweet toddy, an ordinary dough as though for rolls, and set it in a warm place to rise. Then make a paste as follows :—Three-quarters of a pound of flour, half a pound of butter, a coffee-cupful of warm milk, half an ounce of sugar, and a pinch of salt: work the whole together, adding eight eggs one after another, and, when the sponge has risen, mix it with the paste. Butter a plain pudding-mould, strew it with almonds sliced in thin strips, half fill the

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mould, let it rest a while, and, when it has risen to the level of the top of the mould, put it into the oven, and bake in a moderate oven. Make a sauce in this way: put half a pint of plain syrup into a stewpan, with a claret-glassful of rum, and two table-spoonfuls of apricot jam; boil, and thicken the sauce with a tea-spoonful of arrowroot and pass through a pointed strainer. Now turn out the cake, and cut it into two pieces horizontally along the centre, pour some of the sauce upon each piece, and let the cake absorb the liquid; re-place the two pieces in their original form, put the cake on a dish, mask with the rest of the sauce, sprinkle finely minced citron over it, and serve.

Gateau à la Montmorency is very similar to the above:—Make dough as for rolls with a quarter of a pound of flour, and add, when risen well, to it a rich paste made of three-quarters of a pound of flour, half an ounce of sugar, three-quarters of a pound of butter, ten eggs, and a coffee-cupful of warm milk Amalgamate the pastes and proceed as in the previous recipe. The *spécialité* is that you must mix a quarter of a pound of chopped crystallised *cherries* with the paste before you consign it to the mould. The sauce is made in the same way; but it is flavoured with Kirschenwasser. Scatter minced cherries over the glaze instead of citron.

CHAPTER IX.

Puddings.

PUDDINGS may with justice be described as forming a distinctive feature of English domestic cookery with which, in respect of variety and excellence, no other nation can compete. Most native Indian cooks have, with their natural aptitude, acquired the art of making them Indeed, if given a good receipt, and all the ingredients necessary to carry it out, few of them fail, I think, to present a good pudding. It is, moreover, a branch of the culinary art in which many ladies are interested; the consequence of which is that, both in England and in India, puddings are far better treated, as a rule, than soups, sauces and entrées. The advice contained in ordinary English domestic cookery books, too, can generally be followed easily enough. What we chiefly require, I think, is a selection of a few good puddings, and a classification of them in order to assist that selection, while a few words of advice regarding their cooking may not be thrown away—the last to begin with.

There are, of course, three distinct methods by which puddings can be cooked: (*a*) baking, (*b*) boiling, and (*c*) steaming. The two former processes are for the most part familiar to all housewives; but regarding the last there is, I think, a good deal to be learnt. I know of no English cookery book in which clear instructions are to

be found for it, and, in my former editions of this work, steaming was only alluded to in the casual and rather misleading manner of other authors. Nothing can be more erroneous than to suppose that *any* pudding can be "boiled *or* steamed" as so many directions have it. Much depends, as will presently be explained, upon the composition of the pudding; that is to say, upon the materials used in its making.

PROCESS I.—BOILING.

Taking boiling first, the standard rules may be summarized as follows:—

See that the table, spoons, cups, bowl, basin—that all the accessories in fact—are as clean as possible.

In old-fashioned establishments, where very excellent puddings are often met with, the method of boiling puddings in cloths alone is still followed, and many maintain that, when expansion is to be expected during the cooking, no other way is as efficacious. Nevertheless, it is now almost a universal custom to use pudding basins or moulds enveloped in cloths.

In any case it is very important that cloths should be scrupulously clean. They should never be washed with *soap*, a good scalding in boiling water, and thorough rubbing in two ar three changes of water afterwards, is the correct method of cleaning them; when washed, rinse them in clean cold water, wring them dry, and hang them in the sun.

On no account should the cloths used for puddings be sent to the dhoby, for that individual will throw them with the maty's towels, the kerosene lamp cloths; aye, even the maty's "ownself dirty clothes," into one and the same vessel, and boil them together.

A good old recipe for the cleaning of pudding cloths—one peculiarly well-adapted for Indian kitchens—is given by Miss Acton in these words :—Pour three quarts of boiling water over a pint-measure of sifted wood ashes laid at the bottom of a roomy vessel, wash the cloths in this, or give them two or three minutes' boil in it first, and then let the whole cool together. Rinse them afterwards in abundance of water, which should be changed several times.

Before using a pudding-cloth—if assured of its cleanliness—dip it in boiling water, squeeze it dry, spread it out on a board, and dredge it with flour.

Moulds and basins must be tied up tightly in pudding-cloths and they must be liberally buttered to facilitate the turning out of the puddings boiled in them. Plain moulds are far safer than fluted, for appearance is often spoiled by parts of a pudding sticking to some crevices in the pattern of a mould which the butter did not reach. To butter well, use a pastry brush and soft, not oiled, butter.

Put the pudding into boiling water to begin with, and maintain that temperature throughout the process. The frequent fault of boiled-puddings, remember, is that they are not sufficiently done. Intermittent boiling is a great mistake.

If you boil a pudding in a cloth without a mould or basin, you must move it about in the boiler now and then, or it will stick to the bottom of the pan. Lay a plate at the bottom of the boiler to prevent this.

It should be noted that sugar, butter, and suet become liquefied in the process of boiling; the consequence is that, if their proportions be exceeded, it becomes highly probable that the pudding will not set firmly. Remember therefore that cohesion and firmness in a pudding are, in

the majority of cases, produced by the eggs which enter into the composition. Flour assists this, and some farinaceous stuffs such as rice, sago, and tapioca are adhesive. Bread crumbs contribute to firmness in a minor degree. We know, for instance, that dumplings can be made without eggs, and that boiled rice will form in a mould of its own accord when cold. It is, therefore, very dangerous to alter the proportions of the ingredients laid down in a receipt without trial.

By following the recipe before you accurately, and by *weighing* each ingredient carefully, you ought to be quite safe; the only thing, indeed, in which error *is* possible, is the number of eggs. These, we all know, vary in size, the finest egg of the country hen cannot be reckoned as equal to the one mentioned in an English cookery book, while the ordinary bazaar-bought egg may be considered scarcely better than half its value.

My personal experience is that no particular advantage is derived from *flour* in puddings. Bread or cake *crumbs* seem to me to be preferable without flour, because they certainly produce lighter puddings free from waxiness.

Currants used in puddings must, of course, be picked, plunged into boiling water, drained, and rubbed in a well-floured cloth; they should then be dried in the oven for a few minutes. The hot water bath not only cleans them after the picking, but it also "plumps" them, *i.e.*, causes them to swell. Raisins and prunes should be stoned, scalded, and dried in a floured cloth. Almonds should be blanched, peeled, scalded again, wiped with a clean cloth, and sliced or shredded with a sharp knife.

In mixing bread-crumbs, pounded ratafias, and other biscuits, with the ingredients of a pudding, the eggs will generally be found quite sufficient for the moistening of the mass. Milk makes a pudding heavy.

Use suet freshly purchased and clarified. Mutton suet may be employed; some people, indeed, consider it better and lighter for puddings than beef; but *marrow*, when obtainable, is nicer than either.

It is, on the whole, safer to moderate the allowance of sugar in a pudding than to act up to the full amount recommended in a recipe. It should be remembered, in addition to what I have already said, that some sugars are more effective than others; and, if required, powdered loaf-sugar can always be handed round. You see people take powdered sugar with the sweetest plum-pudding; and the sauces which generally accompany puddings are full of syrup. There is yet another reason:—gentlemen, as a rule, dislike a very sweet pudding, and ladies seem to be less fond of them than they formerly were.

For superior puddings it will be found decidedly advantageous to sprinkle the currants, raisins, citron, candied peel, &c., with a little brandy, rum, liqueur, or wine. Having cut up the fruit according to the directions that may be given, put the mince into a basin and stir it about with a silver fork as you add the wine or spirit little by little. Let it rest, and stir it well before adding it to the pudding the last thing.

The eggs used in puddings should be as fresh and sweet as procurable. There is, I know, a saying among cooks to the effect that an egg, unfit to be sent to table boiled in its shell, is quite good enough for an *omelette* or a pudding. Buttermen at home sell "cooking eggs" in a class inferior to their "new laid," or "breakfast eggs." The idea is nevertheless an erroneous one. A pudding will be all the better if made with fresh eggs, and, to add to its lightness, it will be found a good thing to beat the yolks and whites separately, and *strain* them before mixing them with the pudding ingredients.

When the pudding is done, take it from the water, remove the cloth, plunge the basin or mould in which it has been boiled into cold water, then turn it out carefully. Serve it as soon as you can after it has been turned out.

During *boiling* the cook must remember to keep sufficient water in his boiler to *cover* the pudding. Water that he adds must be boiling If he were to throw in cold water, ebullition would be checked to the detriment of the pudding.

As from three to four hours are fixed as the period necessary to boil an ordinary pudding properly, the best time to make one is immediately after luncheon, when I strongly recommend my lady-readers to superintend the *mixture* themselves. The task is an easy one. Let all the ingredients be ordered beforehand. The weighing of each thing is a matter quickly disposed of, and the mixing of them in a bowl is soon accomplished. The mistress of the house is, in this way, able to make sure that all the things have been used, especially *the glass of wine* that may be included in the recipe, while she can satisfy herself that the operation has been conducted with cleanliness, and that the pudding cloth is beyond suspicion.

PROCESS II.—BAKING.

Much of the advice given for boiled puddings may be applied to baking. The principal thing to be careful about is the temperature of the oven, which varies according to the substances used in the composition. Accordingly, let it be noted that all puddings, in which custard is used in conjunction with light materials, vermicelli, rice, cake crumbs, arrowroot, &c., require a gentle oven, and are spoiled by fast baking. Those made of batter, on the other hand, should be cooked in an oven sufficiently fast to enable them to rise without being scorched. Puddings in

which suet, raisins, &c., are used need a moderately hot oven, so that they may be done properly without drying up or burning. It is advisable to protect puddings of this kind by laying a sheet of buttered paper over their surfaces as soon as they begin to colour. The lightness of baked batter puddings is assisted by adding the firmly whipped whites of the eggs used in their making at the last moment before baking

PROCESS III.—STEAMING.

As applied to puddings, this term is misleading, for the process, correctly speaking, is not that used in savoury cooking; it is really *poaching* and appertains to the French rather than to the English school of cookery. By its means only certain compositions can be successfully treated, *viz.*:—custards of various kinds, among them caramel custard pudding, custard with cake in combination with it as in cabinet pudding; with rice, tapioca, sago, vermicelli, or ratafias, each garnished with dried fruit if liked, with citron or preserved ginger, and flavoured with any species of flavouring:—coffee, chocolate, cocoa, caramel, praline, the zests of oranges, and lemons, the various essences, and so on. Puddings thus produced are the lightest of all and the best suited for children, and the sick room. But you cannot cook pudding mixtures containing flour and suet in this way. Take, for instance, the Christmas pudding, which can only be properly prepared by boiling for several hours.

The method of poaching may be thus described:— Choose a roomy stewpan with a close-fitting cover, or pan, that is to say, large enough to hold the mould you are going to use with a good margin all round it: place a wire drainer at the bottom of the pan if you have one: if not, a thickly folded paper lining. This is necessary to

act as a buffer between the bottom of the mould and the bottom of the pan which, being immediately over the fire, would communicate too great heat to the bottom of the mould. Water in sufficient quantity to reach half-way up the mould should next be poured into the pan, and this, before the introduction of the mould, should be brought nearly to the boil. After the mould has been put in, the water should be allowed to reach boiling point, immediately after which the vessel should be removed to the gentlest heat, and its contents very quietly simmered closely covered up The pudding will be firm and fit to turn out in about fifty minutes from the time simmering commenced. Always let the mould rest for three or four minutes before turning it out, for if it be done immediately the pudding may collapse.

This process, by no means difficult, insures the production of a most acceptable series of puddings. It effectually combats the error so often encountered, whereby a custard pudding is produced as full of holes as a gruyére cheese surrounded by a watery sort of whey, the result of fast cooking. But cooks can scarcely be blamed, when authors instruct them to put these puddings into moulds tied tightly with cloths, and then to boil them fast in a closely covered vessel! No cloth is needed whatever, the only covering should be a piece of buttered paper, cut neatly to fit it, laid over the exposed end of the mould, and at least three-quarters of an inch should be allowed in filling the mould for the expansion of the pudding in cooking.

Note.—When a mould is buttered, and ornaments of any kind are laid upon it, remember that the custard or pudding mixture must be quite cold before it is poured in; if at all warm, it would melt the butter lining, disarrange the pattern, and the pudding would probably not turn out well at the end of the cooking.

Puddings,—Class I.

The puddings that I propose to consider in this class are those which require ingredients more or less expensive, such as wine or liqueur; candied peel or citron; preserved dessert fruits, apricots, cherries, and greengages, cream; a large number of eggs, and so forth. In many instances puddings belonging to this class can also be composed less expensively. Take, for instance, plum pudding, which, as all know, may be made according to numerous recipes varying in richness from the top to the bottom of the culinary scale. If, therefore, the receipts I am about to give appear too costly, remember that they are essentially dinner party *entremets*, and unless modified discretionally are not recommended for ordinary occasions at home.

'**Steamed,**' '**boiled**' or '**baked**' will be inserted in each case after the name of the pudding to indicate, at a glance, how it is to be cooked.

Cabinet pudding (*Pouding de cabinet*) (*steamed*):—break the yolks of ten eggs into a bowl, beat them together for a minute and add, while stirring, three ounces of sugar, and a pint and a quarter of boiled milk: turn this to a custard, and strain the mixture through a fine sieve into another basin. Let this get cold. Next stone two ounces of raisins; pick, wash, and dry one and a half ounces of currants; and cut up into dice three preserved apricots, and two ounces of crystallised cherries. Now, butter a plain charlotte mould, put a round of paper at the bottom of it, and arrange upon that a layer of the mixed fruit; over that. place a layer of the sliced sponge-cake, and continue the system of layers of fruit and cake, alternately, sprinkling each layer with liqueur, until the mould is three parts filled; then pour in the cold custard slowly, let it soak into the cake, adding a little custard

if necessary: cover the exposed end of the mould with buttered paper cut to fit it, and after that steam the pudding gently, in the manner just carefully described, for about three quarters of an hour: turn it out upon a dish after giving it five minutes to settle.

In packing moulds for steamed puddings with cake, the best plan is to cut the cake into oblongs or fingers, about the length of the mould and a third of an inch thick, and arrange them crosswise ("headers and stretchers" as bricklayers say), leaving little spaces for the custard to filter through.

Cabinet sauce:—Put eight yolks of egg in a stewpan, with half a pint of plain syrup; stir over a low fire, until the mixture coats the spoon, add a wine-glass of kirsch or cherry brandy, strain the sauce through a fine sieve, and serve it in a boat with the pudding.

Obs.:—These old fashioned, eggy and thickened sauces have been, to a great extent, superseded by plain fruit syrups, or syrups flavoured with rum, liqueurs, or zests.

It should be noted that a *cold* cabinet pudding with a liqueur flavoured syrup is as nice if not nicer than a hot one; but it should be served as cold as possible.

In some recipes for Cabinet puddings, you will find ratafias recommended as well as sponge-cake, and the flavouring of vanilla, instead of that of kirsch, and curaçoa. Cream is given instead of milk for the custard sometimes, with *crême de vanille* liqueur, and essence of vanilla to flavour it. Be the variation what it may, however, the principles of the pudding remain the same, *viz.*:—layers of dry cake or biscuit, with minced preserved fruits between them, filling a mould three parts full; then a rich custard, delicately flavoured, moistening by degrees the packed mould, thoroughly filling all interstices, and the part of the mould not occupied by cake; lastly, the whole consolidated by gentle poaching, and served with a rich wine, or liqueur-flavoured sauce.

Provided that the principles that have been carefully laid down are carried out, you can, of course, accommodate your ingredients to your resources and make a capital home or nursery cabinet pudding with bread instead of cake, and ordinary custard flavoured with vanilla or almond essence, and some currants and raisins.

Vienna pudding (*Pouding à la Viennoise*) (*steamed*) :—Twelve ounces of stale sponge or Madeira cake cut into oblongs, two glasses of fruity Madeira, the rind of two limes very finely peeled and minced, two ounces of sweet almonds (shelled), and half an ounce of bitter ditto, minced small, six ounces of raisins, and a burnt sugar (*caramel*) custard made of six yolks, three gills of milk and one of cream and two ounces of burnt sugar; the whole sweetened with three ounces of sugar.

Proceed with the milk, cream, eggs, and burnt sugar to make a pint and a half of caramel custard (page 23), sweeten this with the extra sugar. Let this get cold. Prepare a quart mould as explained for cabinet pudding, fill it in the same way with the cake, almonds, and raisins, sprinkling every layer with the Madeira; finally pour in the cold custard very gently, cover the exposed end of the mould with buttered paper, and steam the pudding gently as explained already. This may be served hot or cold.

For **Viennoise sauce** :—Put an enamelled saucepan into your *bain-marie*, containing the following :—the yolks of two—or, if small, of three—eggs, an ounce of fresh butter, an ounce of caramel sugar, and a two gills of milk; stir the mixture briskly as it gradually becomes hot and thickens; lastly, stir into it a wine-glass of Maderia, and pour it over the pudding.

The proportions given for this pudding and sauce may be reduced exactly one-half for a small dinner.

Almond pudding (*Pouding léger aux amandes*) (*baked*):—Blanch and pound together half a pound of sweet almonds (shelled), six bitter ones, and a table-spoonful of orangeflower, or rose-water: beat up well the yolks of seven eggs, and the whites of three, separately; mix them into a quarter of a pound of fresh butter softened, but not quite melted, adding a pint of cream, and a quarter of a pound of powdered loaf-sugar. Incorporate the almond paste with this mixture, thickening it somewhat with three table-spoonfuls of white crumbs, or grated ratafias.

Put the mixture into an enamelled stewpan, and stir it well over a low fire, so that it may thicken and be well blended. Do not allow it to boil upon any account. When well mixed, remove the pan, let its contents cool, add a glass of brandy or one of noyeau, and then pour it into a dish lined with puff-paste, brush its surface over with melted butter, bake for half an hour in a moderate oven, and serve liberally, frosted over with finely sifted white sugar.

For *steamed* almond pudding, follow the foregoing recipe, as far as the addition of the crumbs, and then go on as follows: stir into the mixture the zest of a couple of limes or one good orange. Whisk all together as lightly as possible. Butter a plain charlotte mould thickly, arrange upon it a casing of ratafias, fixing them on the butter with the point of a skewer, then pour in the mixture very gently to disturb the casing as little as possible, and steam according to the rules of process No. 3.

Noyeau sauce:—Make a syrup with three ounces of sugar, and a breakfast-cupful of water,—if too thick, add a little more water. Boil with the syrup the finely peeled rind of a lime, add the juice of the lime, skim and add a few drops of cochineal. Now stir the mixture for a couple of minutes, and strain it into a hot sauce boat, adding a wine-glass of noyeau just as you serve.

As in the previous recipe, the pudding ingredients may be reduced one-half, and instead of the cream, fresh milk, or milk and cream combined, may be employed.

Fig-pudding (*Pouding aux figues*) (*boiled*) :—For this take six ounces of bread-crumbs, eight ounces of suet chopped very small indeed, and half a pound of dried figs cut into little pieces; mix these well together with five well beaten eggs, a quarter of a pound of sugar, and the zest and juice of two limes; finally give it a pinch of grated nutmeg, salt and a glass of rum. Put it into a well-buttered mould, press it down closely, cover the bottom with a buttered paper, tie it up in a cloth, and boil in accordance with process No. 1 for not less than four hours.

Lime sauce goes very well with fig pudding :—Put three table-spoonfuls of sugar into a stewpan, with the very finely peeled rind of two limes and a breakfast-cupful of water; simmer till a fine syrup is produced, and then skim and add the juice of the two limes and a liqueur-glass of rum. A drop or two of cochineal will improve the colour of this sauce. An old-fashioned sauce in the style of cabinet sauce is much liked by many for this pudding.

NOTE.—A fig pudding may be served 'on fire' like a Christmas pudding.

The **Madras Club pudding** (*Pouding à la Saint George*) (*boiled*) (called "St. George" after the Club crest) :—Eight ounces of stale sponge-cake; two ounces of grated ratafias; two ounces of bread crumbs; six eggs, four ounces of finely-chopped suet; four ounces of preserved apples, four ounces of currants, two ounces of raisins, four ounces of mixed dried fruits, five ounces of sugar, one ounce of candied orange peel, one ounce of preserved ginger, the juice of two limes, a few drops of almond essence, half a wine-glass of brandy and a liqueur-glass of curaçoa. Stone the raisins, wash, pick and dry the

currants, chop the suet as small as possible, and mix with them the sponge-cake (crushed to crumbs) the pounded ratafias, and the bread-crumbs; add the candied peel shredded, the apples cut into dice, the dried fruits and ginger minced, the five ounces of sugar, the almond essence, and a salt-spoonful of salt with a pinch of nutmeg. When all the ingredients are well blended, stir the mixture together with eight well beaten eggs, and add the brandy and curaçoa. Butter a pudding-mould, fill it with the mixture, cover the bottom of the pudding with a sheet of buttered white foolscap, tie it up in a floured cloth, and boil for not less than four hours. Turn it out, and serve with **Sauce royale** as follows:—

Beat eight ounces of butter to a cream, sweeten it with two ounces of finely-powdered sugar, add half a liqueur-glass of brandy and the same of Madeira: keep it quite cold, and serve it in a boat.

For **Sir Watkin's pudding** (*Pouding léger abricoté*) (*boiled*), the *spécialité* of which is apricot jam:—Mix together in a bowl two ounces of chopped candied peel, four ounces of suet finely shredded, four ounces of fine white crumbs, three ounces of sugar, two ounces of apricot jam, a liqueur-glass of curaçoa, and four well beaten fresh eggs. When thoroughly mixed, put the mixture into a buttered mould, and boil for three hours. The sauce to accompany should be

Apricot sauce made as follows:—Put half a small pot of apricot jam into a saucepan, with half a pint of water, and a claret-glassful of Madeira, or brown sherry: boil all together, stirring well, then strain and serve.

Observe that all good puddings require a sauce: sweet sauces are generally easily made, and care should be taken not to omit them.

Sultana pudding (*Pouding aux raisins secs*) (*steamed*) :—Butter a quart mould, arrange therein, in a neat pattern, a number of Sultana raisins that have been carefully picked, washed and dried. Next begin to pack the mould with layers of sponge or stale Madeira cake, cut in slices to fit it, sprinkling over each layer a few spoonfuls of Sultanas, cut into small dice; when nicely packed, pour gently into the mould a rich cold custard made of the yolks of six eggs *per* pint of milk, and flavoured with vanilla lemon, or ratafia essence. Let the cake absorb the custard, and then add sufficient to nearly fill the mould. The exposed end of the pudding should then be covered with buttered paper, and the mould steamed for about an hour according to process III. An ornament cut out of citron may, if liked, be placed at the bottom of the mould to start with. A good deal depends upon the richness of the custard, a coffee-cupful of cream may, therefore, be added to it without hesitation; and the composition will be improved if you toss the minced raisins in rum, or any nice liqueur, over the fire, until the dice have absorbed the spirit before using them.

Madeira sauce may be served effectively with Sultana pudding :—Make two gills of clear syrup with white sugar and water, stir into it one gill of Madeira, add the juice of a lime, boil the mixture up and serve piping hot.

N.B.—Steamed Sultana pudding for the nursery may be made with slices of bread instead of spongecake, and a plain custard made of three eggs to the pint of milk, instead of the minced raisins a little jam or marmalade may be spread over each slice of bread.

Amber pudding (*Pouding ambré*) (*boiled*) :—Shred finely half a pound of dry suet, and dredge some flour over it to prevent the minced atoms adhering to one another. Mix it with eight ounces of bread or cake crumbs, a table-spoonful of sugar, five eggs well beaten, the juice of a lime, and half a tin of apricot or orange marmalade. The

amber tint is obtained, of course, from the last named ingredient. Beat the whole together, finishing the operation with a glass of Madeira or sherry, or a liqueur-glass of any white liqueur. Put it into a well-buttered mould and boil (process I) for three hours.

Apricot sauce or orange marmalade sauce—(according to which preserve may have been used in the pudding) should accompany. Take two large table-spoonfuls of the marmalade or jam, put them into a small enamelled pan with a wine-glass of sherry, marsala, or Madeira, two of water, and two dessert-spoonfuls of lime juice : stir till the preserve is dissolved, strain and serve hot. If a thick sauce be desired, the effect can be produced by the addition of a little arrowroot.

Orange marmalade pudding (*Pouding à l'orange*) (*boiled*) :—Beat up five eggs with a quarter of a pound of sugar ; when thoroughly mixed, stir into it half a pound of finely dried Madeira cake or bread-crumbs and five ounces of suet. Incorporate these ingredients thoroughly, and continue the stirring till they are smooth ; lastly, adding half a pot of marmalade, the juice of an orange and a glass of white wine. Pour the pudding into a mould, and boil for three hours. Pounded biscuit may be used instead of the bread-crumb, and a couple of ounces of grated ratafias would improve the pudding in any circumstances. The previously mentioned sauce should accompany.

Victoria Pudding (*Pouding à la Reine*) (*steamed*) :—Blanch and bruise about six bitter almonds, cut the rind of a lime very thin indeed, and put both into a stewpan with two ounces of sugar and a pint of milk ; stir it at the side of the fire, or over a very low fire, until boiling point is reached ; that is to say, until the froth begins to rise upon the surface ; by that time the milk should be

thoroughly flavoured. Cool, strain, and turn this to a custard with five well-beaten eggs and a liqueur-glass of noyeau. Butter a mould thickly, flour it, and arrange therein, as tastefully as you can, a nice device with sliced citron, and dried cherries, and pack it neatly with strips cut out of a few well made Napolitaines (see page 108), next pour in the custard carefully when it is quite cold, cover it, and steam it slowly for one hour (see process III). Turn it out, and serve with noyeau sauce, or :

Victoria sauce made as follows :—Make half a pint of custard (see page 22), and beat into it a table-spoonful of strawberry syrup, one of cream, and a glass of noyeau.

Ginger pudding (*Pouding au gingembre*) (*steamed*) :—Make a rich custard with five eggs and three gills of milk, the zest of two limes, the juice of one, two ounces of powdered sugar, and a salt-spoonful of cinnamon; strain into a bowl to cool, and proceed to get the mould ready. Choose a plain Charlotte mould, butter it well, garnish the bottom of it (to become the top when turned out) with a tasteful pattern cut out of preserved China ginger: then pack the mould (as for cabinet pudding) with slices of ginger cake, or ginger biscuits, scattering minced preserved ginger between the layers, and sprinkling all with ginger wine; when packed well, pour in the custard (now cold), let it rest a while to absorb, then complete the filling, laying a buttered paper over the exposed end, and steam according to process III

Ginger sauce :—Flavour three gills of syrup with the zest of an orange or lime, tint it pink with cochineal, give it a dessert-spoonful of the syrup in the jar of ginger, the juice of the orange or lime, and finish with a claret-glass of ginger wine.

Date pudding (*Pouding aux dattes*) (*boiled*) :—Mix together eight ounces of finely-shred suet, eight ounces of

grated bread-crumbs, two ounces of crushed ratafias, twelve ounces of minced dates, a quarter of a pound of sugar, two ounces of shred citron and candied peel, the juice and zest of two limes, a salt-spoonful of salt, and a tea-spoonful of grated spice. Mix well and work into these ingredients seven eggs well beaten, and a glass of brandy. Put the pudding into a well-buttered mould (which it should completely fill), cover it with a cloth, plunge it into boiling water, and boil quickly for four hours.

Punch sauce may be served with this pudding. Make three gills of syrup, boiling with it the zests of an orange and of two limes. Strain, and stir into it the juice of the orange and limes, a sherry-glass of marsala, with a liqueur-glass of rum, or a liqueur-glass of brandy.

The **Christmas Plum-pudding** may be regarded as the chief of all boiled puddings:—The difficulty, of course, is *the choice* of a recipe. "In almost every family," writes an author of note, "there is a receipt for a plum-pudding which has been handed down from mother to daughter, through two or three generations, and which never has been, and never will be, equalled, much less surpassed, by any other." And in every domestic cookery book more than one recipe is to be found for the national pudding.

First, be sure that all your materials are beyond suspicion, especially the eggs. Christmas puddings are now-a-days boiled in earthenware bowls, although the ancient dish is represented round in shape, evidently having been boiled in a cloth. Butter the bowl well, and fill it thoroughly with the pudding mixture; cover the bottom of the bowl with buttered paper, and then envelope it in a well-floured pudding cloth, as sweet and clean as cold water and fresh air can make it. When bread-crumb is used, *which makes a pudding lighter than flour*, a little

room should be allowed in the mould for expansion, so do not tie the pudding up too tightly. A pinch of salt should always be added, for it brings out the flavour of the ingredients. Turning out will be a less dangerous operation if, in the first instance, the bowl be liberally buttered, and if, in the second, the pudding be quickly plunged into cold water when it is lifted from the boiling water. If well made, a really good Christmas pudding will keep for months; it should be boiled for six or eight hours a few days before Christmas day, and having been kept in the bowl, should be boiled again for two hours before serving.

Take two pounds of stale cake or bread-crumbs, two pounds of well clarified and finely shreded suet, two pounds of raisins carefully stoned, washed, and dried, two pounds of currants similarly prepared, two pounds of sugar, two ounces of candied peel finely-chopped, two ounces of citron, and two of preserved ginger similarly treated, two small nutmegs grated, juice of two good sized limes, their rind very finely pared and minced, a teaspoonful of salt, two ounces of sweet almonds, blanched and sliced, four and twenty (Indian) eggs and a pint of brandy or rum. Mix all to a smooth batter. The eggs should be stirred into the ingredients one by one after they have been thoroughly mixed together, and last of all the brandy. This pudding will take ten hours to boil, and will be large enough for sixteen. It is, however, far better to put the mixture into two medium or four small bowls, unless the pudding is wanted for a large party, and use them as may be required, for once boiled, they will keep well, and one might be reserved for New Year's Day.

Plum-pudding sauce:—Put ten yolks of eggs in a stewpan, with four ounces of sugar, and one pint of milk; stir over the fire in the *bain-marie* till a rich custard has been formed, add a claret-glass of noyeau, strain

the sauce, and serve. Instead of this put the yolks into a stewpan with four ounces of sugar, and three gills of marsala. Thicken this over a low fire, strain, and serve. Both of these sauces may be served cold in the following manner. Let them get cold over ice, then whip well and add a gill of whipped cream.

The customary 'baptism of fire' need scarcely be mentioned.

The Carlton pudding—(*Pouding à la Carlton*) (*boiled*): —Put into a basin two ounces of crumbled ratafias, two ounces of chopped maccaroons, four ounces of spongecake crumbs, and eight ounces of finely minced suet, with three ounces of the best brown sugar. Mix together, adding the juice of a lime, four ounces of chopped preserved apples, with a wine-glass of rum, and one by one, five whole eggs. Butter a plain mould (not fluted) plentifully, pour the pudding mixture carefully into it, cover the bottom of the mould with buttered paper, tie it up in a cloth, and boil for three hours and a half; turn it out upon a hot dish, and pour round it some:

Apple sauce, which is simply thin apple purée flavoured with lime juice, a pinch of nutmeg, and a liqueur-glass of rum, brandy, benedictine, or any liqueur, to the half pint.

The Counsellors' pudding:—Butter the inside of a plain mould thickly, and arrange, as neatly as you can in the butter, rows of dried cherries, raisins stoned and halved, and rings cut out of any dried fruit: at the bottom, over the device of fruit, place a ring of ratafias or maccaroons, with one in the centre; then line the sides with slices of spongecake, filling the centre of the mould with rows of slices of cake, with a layer of chopped crystallized apricots between them; stop when the mould is three parts filled, and then pour gently into it a rich custard made of six yolks to the pint of milk, and flavoured

with noyeau. When the cake has absorbed the custard,—a process that you must allow a few minutes for—complete the filling of the mould with custard thickened with crushed ratafias, cover its exposed end with buttered paper, and steam it for an hour according to Process III. **Apricot sauce** (given for amber pudding) should accompany.

Coffee cabinet pudding (*Pouding à la Turque*) (*steamed*) :—Make a pint and a half of coffee custard referring to the recipe given (page 22). Let this get cold after straining it. Butter a plain Charlotte mould with warm butter, line the inside of it with strips of stale Madeira cake, three-quarters of an inch wide, and cut a round of the cake to fit the bottom of the mould. Pack the interior of the mould with cake cut into strips laid crosswise, and scatter amongst the layers a few spoonfuls of coarsely cut preserved cherries, pour into the mould the coffee custard, letting it settle, and leaving a space at the top to allow for a slight rising, then cover with a piece of buttered paper and steam gently according to Process III.

Coffee sauce :—This might perhaps be better described as coffee syrup. Put three gills of water into a small enamelled saucepan over a good fire, stir into it six ounces of loaf or caster sugar, boil quickly till partly reduced, and then add two gills of very strong black coffee. Some like a few drops of vanilla essence.

Chocolate cabinet pudding (*Pouding à la Sicilienne*) is made exactly like the foregoing, substituting chocolate custard for coffee.

Chocolate sauce :—Put six ounces of powdered sugar into a small enamelled saucepan with four ounces of unsweetened chocolate, and three gills of water : stir over the fire till the chocolate is dissolved and the mixture smooth. A few drops of vanilla essence should be added.

Of course, if prepared French chocolate *Menier* or Suchard is used both sugar and flavouring essence may be unnecessary or considerably reduced according to taste. There are so many kinds of chocolate in the grocery lists that it is impossible to fix proportions accurately.

Both of these puddings are almost better when served cold, and the sauces are quite as nice. If liked, plainly whipped cream, sweetened and flavoured with either coffee or chocolate, as the case may be, may be substituted for the syrups.

Pompadour pudding *(Pouding à la Pompadour)* (*boiled*): Put into a basin four ounces of stale cake or bread crumbs, two ounces of pounded sweet almonds, with three bitter ones also pounded, seven ounces of finely-shred suet, two ounces of maccaroons crushed to powder, three ounces of sugar, two ounces of dried cherries, four ounces of candied peel and citron, a salt-spoonful of nutmeg grated, and a salt-spoonful of salt. When these things have been well mixed together, stir in seven whole eggs, and a sherry-glass of rum. Pour the mixture into a buttered mould (which it should fill completely), cover it with buttered paper, tie it up securely in a floured cloth, and boil it for three hours and a half.

Almond sauce:—Boil together a quarter of a pint of water and a half that quantity of new milk. Pour into this while boiling, stirring all the time, a dessert-spoonful of arrowroot, previously diluted with a little water; add sugar to taste, and off the fire while cooling a little the beaten yolks of two eggs; flavour with twenty drops of almond essence and finish the sauce as you serve it with a liqueur-glass of noyeau.

Lady Abbess pudding (*Pouding à l'Abesse*) (*boiled*):—Choose a juicy cocoanut, save its water in a bowl and scrape all the soft nutty part into it as in curry-making.

Pour over it half a pint of boiling milk and let it infuse for half an hour, then strain, pressing all moisture out of the nutty pulp, and turn the cocoanut milk thus produced to custard with five whole eggs, sweetening with two ounces of sugar, and adding the zest of two limes. When of a satisfactory consistence, strain and let the custard get cold. Now shred very finely three ounces of fresh suet, grate two ounces of cocoanut, and stone and mince six ounces of raisins. Cut four ounces of stale Madeira cake into very thin slices. Butter a plain mould, decorate it with raisins in rows, and arrange at the bottom a slice of cake cut to fit it: upon that put some suet, a few raisins, some of the grated cocoanut, a pinch of nutmeg, and a little custard; continue packing the mould in the same way with layers of slices of cake, followed by one of suet, raisins, cocoanut, and custard, until the mould is nearly filled, let it soak well, and then complete it with cake crumbs soaked in custard. Cover the mould in the usual way, and boil for three hours. Process I.

Lady Abbess sauce:—Mix a tea-spoonful of arrow-root with two table-spoonfuls of cocoanut milk, stir it into a quarter of a pint of boiling syrup flavoured with vanilla lime peel and a little cinnamon, stir all together until the mixture is well mixed, then add two table-spoonfuls of cream and a liqueur-glass of brandy or maraschino. Two well-mixed yolks of eggs may be used instead of the cream. Strain and use.

Prince Consort's pudding (*steamed*):—Squeeze a couple of juicy limes over two ounces of sugar. Grate to fine crumbs four ounces of stale sponge or other cake, pour over them half a pint of boiling milk, adding the sugar and half a salt-spoonful of salt. Let the mixture soak until it is cold, then commence heating it with a silver fork, adding to it, one after the other, the yolks of seven

eggs, an ounce of butter, two table-spoonfuls of chopped dried apricots, and the white of one egg whisked to a stiff froth. Butter a mould, decorate it with citron strips and dried fruit, pour the pudding gently into it, and steam it according to Process III for about three-quarters of an hour.

Red currant sauce might accompany:—Mix in a small saucepan a quarter of a pint of boiling water with a tea-spoonful of arrowroot previously moistened to a paste with a little cold water: sweeten it, and stir it over the fire for two or three minutes. Remove the saucepan and mix into it two table-spoonfuls of red currant jelly and a liqueur-glass of kirsch. As soon as the jelly is dissolved, the sauce is ready. Red currant syrup, or the liquid extract of half a small pot of jam would do instead of the jelly.

Pine-apple Pudding (*Pouding à l'ananas*) (*steamed*):—Cut three ounces of preserved pine-apple slices into dice, saving as much of the syrup as you can for the sauce. Then proceed exactly as laid down for Prince Consort's pudding, adding the pine-apple dice instead of the apricot. It should be assisted by:

Pine-Apple sauce:—Take three table-spoonfuls of pine-apple syrup (that sold for sweet ices will do), dilute it somewhat with two table-spoonfuls of water, and one of lime juice, and add a heaped-up tea-spoonful of sugar. Let it boil a minute or two, and thicken it with a tea-spoonful of arrowroot, mixed smoothly with a little water. Keep the saucepan on the fire for a minute or so longer, and then, as you remove it, stir into it a liqueur-glass of rum; curaçoa or any liqueur may be used if the taste of rum be objected to.

Châtelaine pudding (*Pouding à la Châtelaine* (*boiled*) :—Put into an enamelled bowl four ounces of

sugar, and flavour it with the juice and zest of two ripe limes: then stir into it four ounces of finely-sifted cake crumbs, three of finely-shred beef suet, and one of beef marrow, or four of suet if the latter be not available; stir well together. Next add two ounces of chopped dried apricots, one of chopped cherries, two ounces of minced candied peel and citron (one ounce of each), with seven well beaten eggs, finishing with a wine-glass of rum, or one of maraschino. Stir all together, then turn the pudding into a buttered basin, wrap it up in a well floured cloth and boil for three and a half hours. Process I.

Let **Orange Sauce** be served with the above:—To half a pint of orange syrup, add a liqueur-glass of orange brandy, or one of Dutch curaçoa. For the syrup, see page 50.

Wyvern's prune pudding (*Pouding aux pruneaux*) (*steamed*):—Follow the directions given for cabinet pudding, substituting prunes for the mixed fruits and distributing them liberally among the layers of cake. The prunes should be prepared according to the recipe given (page 15), and their stones should be removed before addition to the pudding. These should be used in the following manner:

Prune sauce:—Crack the stones, put them into a small saucepan with all the syrup saved from the prepared prunes, and add claret enough to bring the quantity up to three gills; sweeten, if it be necessary, boil up, and simmer for fifteen minutes, then strain and finish with a liqueur-glass of cherry brandy, and the juice of a lime.

CHAPTER X.

Puddings.—Class II.

IN this class, I think that it will be advisable to turn our attention to a few puddings that are better baked than boiled. When time is an object, this process of cookery will be found convenient, for whereas boiling occupies not less than three hours, and steaming an hour; many puddings can be baked in about half an hour.

You cannot be too particular regarding the cleanliness of the oven—an important point that is often lost sight of. A savoury pie, or some dish with gravy, very frequently boils over in baking, leaving a greasy sediment upon the bottom of the oven. On being heated, the grease burns, and the smoke rising from it will taint any dish that may be placed in the oven afterwards. After every baking, therefore, the oven should be carefully scrubbed.

The difficulty connected with the temperature of the oven has already been alluded to. Native cooks err, as a rule, on the side of over-heating their ovens, the result of which, of course, is a burnt surface, or, if the outside look correct, an under-done interior.

Remember that the moisture of the baked pudding depends upon the butter or suet which forms part of its composition, for the liquids soon dry up under the

influence of the oven. Do not therefore reduce those ingredients

Fresh suet may be used instead of butter, but it must be very finely shredded.

The majority of the recipes will be found sufficient for six or eight people Half quantities will be enough for the small dinner of two or three.

It is not customary to send round sauces with baked puddings; but there is no reason why they should not be served if desired, when a selection can be made from those given in the preceding chapter.

Baked **Almond pudding** (*Pouding aux amandes*) :—Blanch, peel, and pound half a pound of sweet almonds and six bitter ones, moistening them with a little rose-water during the pounding: mix the paste into three ounces of cake crumbs or rasped ratafias and crumbs in half proportions, two ounces of sugar, four ounces of butter melted, the zest of a lime and its juice, a dust of nutmeg and a pinch of salt. Moisten with half a pint of milk, mix well, and stir in, by degrees, the yolks of seven eggs and a glass of liqueur brandy or rum. Put the whole into a clean enamelled stewpan, and stir it over a low fire until it thickens, but do not let it boil. It is safer, in fact, to place the pan in a larger one containing boiling water, and to thicken as in custard-making. Finish with the whites of five of the eggs stiffly whipped, pour the composition into a pie-dish that has been lined with light puff-pastry and bake in a moderate oven for half an hour. Serve dusted over with powdered sugar. This mixture can also be poured into well-buttered darioles, and, when nicely baked, the little puddings can be turned out and

served upon a napkin, well-dusted with powdered loaf-sugar: the darioles should not be over one inch and three-quarters inches in diameter.

NOTE.—With reference to the lining of pie-dishes with puff-pastry for baked puddings—a step very frequently recommended—it should be observed that such lining is not absolutely necessary. A well-buttered pie-dish suffices for any baked pudding, but it must be allowed that the pastry is an improvement. A modification is often resorted to in this way:—the bottom and lower half of the pie-dish are buttered, and only a band of pastry carried round the upper half, showing a nicely crenulated edging round the top of the pudding.

Baked tapioca pudding (*Pouding au tapioca*):—A quarter of a pound of tapioca, three ounces of butter, a quart bottle of milk, ten eggs, a quarter of a pound of sugar, and a few drops of any favourite essence.

Pound the tapioca as previously recommended (page 42), soak it in cold water to clean it, then strain and turn it into a stewpan with the milk; let the tapioca simmer gently until tender: this will take about twenty-five minutes; then take it off the fire and let it get cold before adding to it the sugar and butter, the yolks of eight of the eggs beaten and strained, and two whole eggs; mix thoroughly, flavouring the composition with a few drops of essence. Lastly, add the whites of the eight eggs well-beaten, pour the pudding into a well-buttered pie-dish and bake it in a fairly hot oven for about three-quarters of an hour. Dust over with powdered sugar and serve.

Baked lemon pudding (*Pouding au citron*):—Put into a stewpan over a moderate fire four ounces of butter and six ounces of powdered sugar. Stir together well till boiling, then pour the liquid into a bowl. Let it get cold. Next break, one by one, and whisk together six eggs, strain them, and dredge into them little by little a dessert-spoonful of cornflour, whisking well to mix the

flour with the eggs without lumps; then pass the mixture, by degrees, into the butter and sugar, adding with it the juice of three ripe limes, and the rasped zest of two of them. Line a pie-dish with puff-paste, pour in the pudding mixture, and bake it in a gentle oven for about an hour.

Bakewell pudding requires a pie-dish lined with puff-paste. The pudding itself is composed as follows:—Having laid the pastry in the dish (which should be a shallow one), cover it with a generous layer of any nice jam. Then moisten four ounces of sugar with lime-juice, and stir into it the yolks of five, and the whites of two eggs, lastly adding four ounces of butter, and almond, vanilla, or ratafia flavouring to taste. Stir all together until thoroughly mixed, and then pour it over the surface of the jam, baking the pudding in a moderate oven for nearly an hour. Small patty-pans may be used instead of a shallow pie-dish: they should be lined as though for tartlets, with puff-paste, the jam should be spread over each, and a little of the mixture above described should be laid over the jam. Dust over with powdered sugar in both cases.

Cambridge pudding is another of this class:—Line a pie-dish with a puff-paste and sprinkle over it a good layer of candied orange peel, lemon and citron cut into thin strips; warm six ounces of butter, and mix with it six ounces of sugar, add the yolks of six and whites of two eggs well-beaten, flavour with orange zest and juice, stir the mixture well, pour it over the candied fruit, and bake in a slow oven for three-quarters of an hour.

Cocoanut pudding:—Grate eight ounces of the fresh nut: beat a pound of sugar up with eight ounces of butter; beat eight eggs, and add them to the sugar and butter; sprinkle into the mixture gradually the grated

cocoanut; stir it well, and pour in a wine-glass of brandy, and a tea-spoonful of lemon essence, with a heaped-up tea-spoonful of caraway seeds. Put this into a pie-dish that has been lined with puff-paste, and bake for three-quarters of an hour. Half of this recipe will be found enough for a small pudding.

Chester pudding (*Pouding aux amandes meringue*) :—Follow the recipe given for baked almond pudding, and put it into a moderate oven. Watch it and, when it begins to colour, withdraw the dish and lay over its surface a meringue mixture made as follows: beat the whites of five eggs to a stiff froth, mixing with it eight ounces of finely-powdered sugar, and two ounces of finely-shredded almonds, give this a squeeze of a lime, mix thoroughly and use as directed. Replace the dish in the oven and continue the baking at gentle heat till the top is coloured a light fawn or buff, and serve the pudding on a neatly-folded napkin. For the method of laying on meringue mixture, see page 40.

Chocolate pudding (*Pouding au chocolat*) :—Grate two ounces of chocolate; mix with it the zest and juice of a lime, a dessert-spoonful of powdered sugar, and a full tea-spoon measure of ground rice with a tea-spoonful of essence of vanilla; make a custard with a pint of milk and five whole eggs and stir the chocolate mixture into it, by degrees, blending the whole thoroughly; then add two ounces of butter melted, pour the pudding into a dish lined with puff-paste, and bake in a very moderate oven for three-quarters of an hour: serve dusted over with powdered sugar.

Hanover pudding (*Pouding au riz et pommes*) :—Boil four ounces of picked, sifted, and well cleaned rice in sweetened boiling water for ten minutes, then drain it and put it into a clean enamelled stewpan with a pint of hot

milk, bring this to the boil, and then simmer gently until the rice is tender. Now add a pint-measure of apple *purée* made with fresh or preserved apples, two ounces of melted butter, three ounces of sugar, the juice and zest of a lime, and five well-beaten eggs. Put the mixture into a pie-dish and bake gently for half an hour: serve dusted over with powdered sugar.

Baked macaroon pudding (*Pouding aux macarons*) :—Mix together in a saucepan over a low fire three-quarters of a pint of milk, and three heaped-up table-spoonfuls of well-crushed macaroons, adding more of the latter until the batter looks creamy. Stir into it two ounces of butter melted, and let it rest. When cold, add five eggs well-beaten, two ounces of sugar, the juice of a lime, and a liqueur-glass of brandy. Bake the mixture in a dish lined with puff-paste, and in a moderate oven.

Apple Charlotte (*Charlotte aux pommes*) :—It should be understood, with reference to Charlottes, whether made of apples, pears, pine-apple, mango, or plantain, that, unless you have plenty of *butter* to spare, it is impossible to make a good one.

First as to the preparation of the mould:—Butter a plain mould liberally; cut a thin round of crumb of bread to fit the top of it, and butter it without stint on both sides; then cut strips of crumb of bread the length of the depth of the mould, an inch and a half wide, and not more than a quarter of an inch thick; butter them on both sides liberally, and arrange them along the side of the mould slightly overlapping one another. Cut a rather thicker piece of bread to close the bottom of the mould, and butter it in like manner freely on both sides.

Next in regard to the fruit. It is important that this should not throw out juice during the baking, for if liquified the mould will not hold together when it is

turned out. To satisfy this condition it is accordingly necessary to reduce the fruit to the consistence of marmalade by following this process to begin with:—Mince the apples after peeling and coring them quite small (say, three pounds, in order to fix a standard) and put this into a stewpan with five ounces of butter melted, eight ounces of pounded sugar, and the juice of two limes. Work this with a wooden spoon over a fattish fire without ceasing until it is reduced by the evaporation of the fruit juice to the condition indicated. Do not let it burn, and add a quarter of its bulk of apricot marmalade or jam. Let it get cold. When cold fill the mould carefully, disturbing the casing of buttered bread as little as possible, and finishing with the piece of bread previously prepared. Bake it in a moderate oven, head downwards, for twenty-five or thirty minutes. Before turning the Charlotte out, lay the mould on its side in a dish, so that the superfluous butter, melted in the baking, may drain off: serve with a liberal dusting of powdered sugar.

Charlottes can be made of preserved apples, but the process of reduction must nevertheless be carried out to expel wateriness, and this refers to all fruits which may be used for Charlottes, whether fresh or preserved. During the cooking a sprinkling of rum or liqueur may be added if liked. The plantain being somewhat dry naturally does not require much exhaustion, but it should be minced and stirred over the fire with the apricot jam or marmalade and the butter until well blended.

It should be noted, with reference to uncooked apples, that fruit of close grain like russets or Ribston pippins make better Charlottes than the looser woolly sorts, because they are less watery.

Baked cabinet pudding (*Pouding de cabinet au four*):—Butter a pie-dish, line the bottom of it with spongecake,

cut into strips and well buttered; scatter sultana raisins over the surface of the cake, and sprinkle this with a little marsala or Madeira letting it soak freely into the cake. When satisfied that it is moist, repeat the layer of buttered slices of cake with raisins over them. Fill the pie-dish in this manner, sprinkling each layer with wine and then pour in gently a pint of cold custard flavoured with vanilla, almond, or lemon. Pour a little melted butter over the top of the pudding, and bake it in a moderate oven for half an hour: serve dusted over with powdered sugar.

Baked ratafia pudding (*Pouding aux ratafias*):—Flavour a pint and a half of milk with almond essence, sweeten it with three ounces of sugar, and put it into a saucepan over the fire; boil up and strain the milk, when cold proceed to turn it to custard with six well-beaten and strained eggs; cool, and add a liqueur-glass of brandy. Now put four ounces of crushed ratafias into a bowl, and stir into it by degrees the custard also, whisking all together well, and adding two ounces of melted butter. Pour the mixture into a pie-dish lined with puff-paste, shake powdered ratafias over the surface, and bake in a gentle oven for half an hour: serve dusted over with powdered sugar.

Baked rice pudding moulded (*Pouding de riz moulé*):—Clean eight ounces of large grained rice and plunge it into boiling water as if for curry, boiling for five minutes only, then empty it out upon a sieve to drain and cool. Put two pints of milk into a stewpan, and pass the rice into it with six ounces of sugar, two ounces and a half of butter, and the zest of two limes; bring this to the boil, after which withdraw the pan to simmer gently over a very low fire for an hour. Now take it off, cool it, and mix into it five well-beaten eggs. Butter a Charlotte or

plain cylinder mould and dredge over this lining as much finely sifted grated ratafia crumbs as will adhere to the butter, then put in the rice and bake in a moderate oven for three-quarters of an hour. Lastly, turn the mould of rice out upon a dish and serve. Specially prepared syrup, purée of fruit, or a sauce chosen from those given in the last chapter should be poured round the pudding. With half of these ingredients, a very nice pudding can be made for four people. The baking must be gentle, or the mould will be brittle and fall to pieces.

Variations of this pudding can be produced by inserting layers of apricots, pine-apple, peaches, &c., and serving syrups of the fruit used as a sauce:—*Pouding de riz aux abricots, aux fruits, &c.*

Zephyr de riz à l'ananas:—This is made exactly like the foregoing up to the addition of the eggs, when the difference is that the yolks are added first, and lastly the whites beaten up with two table-spoonfuls of cream, and six table-spoonfuls of minced preserved pine-apple. Put the preparation into a mould, as in the preceding case, and cook, and serve in the same manner.

Normandy pudding (*Pouding à la Normande*):—Boil six ounces of cleaned and sifted rice as for curry, but in sweetened water with the zest and juice of a lime in it; drain when done and, while very hot, mix into it with a two-pronged fork, so as not to mash the grains, two ounces of butter, two ounces of sugar, and two well-beaten eggs. Let this get cold. Then line a deep, well-buttered pie-dish with it, bottom and sides, about an inch thick, and, in the hollow thus formed, arrange some separately-prepared fruit:—apples, pears, peaches, apricots, green-gages, or plums, or a mixed assortment moistened with an apricot syrup made according to the receipt, page 44. Lay in the fruit with a silver spoon in layers with rice

alternately between them, covering the top with rice like the sides one inch thick. Bake in a moderate oven for twenty minutes, then draw the dish out and brush melted butter over its surface, dredge this over with sifted sugar, return the dish for a further baking of ten or twelve minutes, and serve.

Baked ground rice pudding (*Pouding au crème de riz*):—Mix a quarter of a pound of ground rice to a smooth paste with half a pint of milk. Stir it into a clean stewpan containing a pint of boiling milk, and let it boil for a quarter of an hour, stirring it continually, and adding, before removing the vessel from the fire, four ounces of butter, two table-spoonfuls of sugar, and any flavouring essence you fancy, empty the mixture into a bowl to cool, and then mix into it a liqueur-glass of brandy, or liqueur, and five well-beaten eggs. Pour the pudding into a well-buttered dish and bake very slowly for an hour. An apple *purée* or fruit syrup may accompany, while stewed prunes, peaches, pine-apple, or indeed any fruit may be sent round with all rice puddings.

Baked vermicelli pudding (*Pouding au vermicelli*):—Boil in an enamelled stewpan a pint of milk, and, at the moment of boiling, throw in three ounces of vermicelli: stir till it thickens, taking care that it does not adhere to the side of the stewpan: now remove the pan from the fire, and let its contents get cool: then add two ounces of sugar, two ounces of butter and two ounces of pounded sweet almonds, including four bitter ones, the yolks of five eggs, and a pinch of grated cinnamon: whip the whites of the eggs to a stiff froth and mix it with the pudding, the last thing. Bake the mixture in a well-buttered pie-dish in a moderate oven for forty minutes.

Baked spongecake pudding:—Line a pie-dish with thin puff-paste, cover the bottom of the paste with a layer

of nice preserve, over which place a layer of sliced sponge-cakes. Then prepare the following:—A breakfast-cupful of milk, an ounce of butter, a table-spoonful of arrowroot or cornflour, and lemon or vanilla essence to taste. Thicken this gently over the fire; let it get cold, then add one by one a couple of eggs well beaten, and enough sugar to sweeten. Pour this over the layer of sponge-cakes, and bake in a very moderate oven for about half an hour.

Baked plum pudding:—Put into a bowl eight ounces of finely-shred suet, eight ounces of dry well-sifted cake crumbs, eight ounces carefully-picked currants, the zest and juice of a ripe lime, a dessert-spoonful of chopped preserved ginger, five and a half ounces of carefully-stoned raisins soaked in brandy, three ounces of sugar, a quarter of an ounce of cinnamon powder, an ounce and a half minced citron and a wine-glass of rum or brandy. Mix the ingredients thoroughly in a basin, and break in, one by one, six eggs, stirring all together well: then take a plain mould, butter it liberally, sprinkle a coating of finely-rasped crumbs evenly over the butter, so that the mould may be lined as it were; then put in the pudding, and bake it gently for an hour and a half, or a couple of hours: turn it out upon a very hot dish, and serve with *sauce à la Royale* (see page 128).

Baked Warwickshire puddings:—Put four ounces of butter and four ounces of sugar into a basin, and stir them with a wooden spoon until they are quite light; then add four ounces of stale cake crumbs, six eggs well-beaten, two ounces of minced citron and candied peel, the juice of a lime, and two table-spoonfuls of brandy or liqueur. When the whole has been thoroughly blended, pour it into little darioles or patty-pans, well-buttered, and bake gently for twenty minutes. Turn the puddings out, and

serve them on a napkin well-dusted with powdered sugar, and with a good wine or liqueur sauce in attendance.

The Curate's puddings:—Melt two ounces of butter in a quarter of a pint of hot milk, let it get cool, then stir into it, by degrees, four ounces of crumbs, an ounce of sugar, and lemon essence to taste; whisk separately the yolks of five and the whites of three eggs, and then beat them up with the other ingredients. Butter some small tins, fill them with the mixture, and bake from twenty to thirty minutes; turn them out upon a napkin, put a tea-spoonful of apricot jam upon each, dust them over with powdered sugar, and serve them with apricot sauce.

Little angel puddings:—Beat three ounces of butter until it is creamy, add two ounces of sugar to it, and three ounces of cake crumbs; mix these to a batter with a gill of milk and three eggs well beaten, flavour with vanilla or your favourite essence, put the mixture into buttered tins, bake, turn the puddings out, and serve them on a napkin well-dusted with powdered sugar. A tea-spoonful of baking powder assists the cook in the making of this kind of puddings.

The Volunteer's puddings:—Mix six ounces of stale cake or bread crumbs with six ounces of finely-chopped suet, adding two ounces of candied peel chopped fine, three ounces of well-sifted sugar, four eggs well-beaten, and the juice of a couple of limes. Mix thoroughly, stirring in half a tea-spoonful of vanilla essence, and a liqueur-glass of brandy. Bake the mixture in dariole moulds well-buttered and serve them turned out upon a napkin bountifully dusted with sugar. They will require about three-quarters of an hour to bake in a well-heated, but not fierce oven. Send lime or any nice sauce with them.

Little citron puddings:—Weigh four eggs and take the same weight of *sooji*, butter, and sugar. Break the

eggs first and whisk them in a bowl till light and frothy, add the sugar, by degrees, also the *sooji* whisking all the time, and lastly the butter just sufficiently melted to become fluid, with two ounces of citron cut into very small squares Stir all together thoroughly, and pour into buttered cups, or small roll tins Bake them in a moderate oven for twenty-five minutes, and serve with a good wine sauce.

Little Richmond puddings:—Turn a quart of milk to curd with essence of rennet, draining it from the whey on a hair sieve, put it into a bowl, and beat up with it two ounces of butter. Next, when this is creamy, add three ounces of grated ratafias, a large table-spoonful of sugar, the juice of lime, and two table-spoonfuls of brandy, rum, or liqueur. Mix thoroughly, finishing with two well-beaten eggs Put the mixture into well-buttered darioles or mince-pie pans and bake in a moderate oven for half an hour.

CHAPTER XI.

Puddings—Class III (Miscellaneous.)

LASTLY it may be as well to say a few words about plain puddings, and some of the standard English compositions which always seem popular.

For instance, let us take the **Dumplings,** remembering that a really good apple or mango dumpling deserves a place in the *menu* of any quiet dinner. With many people, indeed, a well-boiled fruit-pudding is more popular than a tart. The preparation of a fruit dumpling, though simple enough, requires care. First there is the **paste** :—

Put a pound of flour in a basin, mix with it six ounces of clarified beef-suet cut up into little pieces; put in a salt-spoonful of salt, and one of sugar; make a paste of this with half a pint of cold water, and, when nice and smooth, turn it out on a well-floured slab, and roll it out half an inch thick or a little thicker.

Butter may be used instead of suet, but if the latter be clarified and pounded smoothly before using (see chapter vii) very little is to be gained by using butter. The addition of two well-beaten whole eggs to the water undoubtedly improves the paste.

Choose a round basin, butter it well, lay the paste inside the basin, lining it, as it were, and leaving enough overlapping the rim to catch the piece of paste which is laid over the pudding after it has been packed. Now pack

the hollow made by the paste with fruit and sugar, moistening it with lime-juice, a little syrup, and a dash of any liqueur that may be open. This having been done (the fruit should fill the paste pretty closely), cut a circular piece of paste, the size of the bottom of the basin, lay it over the fruit and draw the edges of the lining paste over it, wetting and firmly pinching the two together. Flour a pudding cloth and tie the basin up securely. Put this into fast boiling water and boil the pudding for one hour and a half, and, when done, lift the basin from the water, remove the cloth, turn it carefully from the basin upon a hot dish. Rich custards, flavoured with lemon, vanilla, ratafia, or almond, provide the sauce required for a fruit dumpling. As in the case of an apple-charlotte, so in that of an apple-dumpling, a few spoonfuls of apricot or strawberry jam reduced to marmalade are an improvement: a very little spice may also be mixed if liked with apples, pine-apple, pears, and mangoes.

It is a good plan on turning the pudding out of the basin to cut a small orifice, the size of an eight-anna piece out of the centre of the top, thus letting off the steam, and keeping the paste light. This should be done immediately.

If properly boiled, the paste of a dumpling should be dry, light, and disposed to be flaky on the outside; it will, of course, be soft and moist inside, on account of the steam and syrup. Remember that raw fruit produces a good deal of juice in the process of boiling, while preserved apples, pears, &c., have none to yield. It is, therefore, necessary, in the case of the latter, to supply the deficiency with syrup, which, to my mind, is always improved by a dash of liqueur, or brandy. The American canned apples and pears are to be strongly recommended to those who are fond of dumplings.

Besides those made of fruit, there are, of course,

dumplings made plain with currants, with flavourings of sorts, &c. These are generally made small, four or five forming a dish.

Currant dumplings:—Wash, pick, and dry, in a floured cloth, a quarter of a pound of currants; take two ounces of powdered sugar, stir the latter into the currants, with a pinch of salt, and eight ounces of finely-chopped bread crumbs: mix thoroughly, adding eight ounces of finely-minced suet, the juice and zest of a lime, a few drops of lemon essence, and three well-beaten eggs Make a paste of these ingredients, roll it into balls, the size of large oranges, tie them in floured cloths and drop them gently into a large saucepan of fast boiling water, move them about now and then, to prevent their sticking to the bottom of the saucepan, and, when done, lift them out carefully, drain, remove the cloths, and serve them on a napkin. They will take half an hour if cooked in this form. The same composition may be rolled into an oblong shape like a 'roly-poly' pudding, and tied in a floured cloth, in which case it will require an hour and a half.

Lemon dumplings are made in this way:—Chop half a pound of suet very small, and mix it with the same weight of finely-grated bread crumbs; blend the two ingredients with three well-beaten eggs, and a spoonful of milk if necessary, add the zest and juice of two limes, four ounces of sugar, and flavour the whole with lemon essence. Boil the dumpling in a basin, or form the paste into balls, and treat them as explained for currant dumplings.

By substituting vanilla or ratafia flavouring for the lemon, but in other respects following this recipe, you can make vanilla or ratafia dumplings. For almond or cocoanut dumpling, use four ounces of the nut pounded with a little rose-water and add an egg. With puddings of this class a well-flavoured wine or liqueur sauce is an improvement.

Roly-poly pudding:—Mix half a pound of finely-minced suet with one pound of flour, add a pinch of salt, a well-beaten egg, and about half a pint of milk to moisten. Roll out the paste quite thin,—a quarter of an inch thick, say, at the outside,—and of a width regulated by the size of the vessel in which you propose to boil the pudding. Spread a layer of jam evenly over the surface of the paste, leaving a margin all round for the joining of the side and ends of the roll. When ready, roll the paste up in the well-known manner, securing the edges firmly. Dip a cloth in boiling water, flour it well, tie the pudding up tightly within it, and put it into a saucepan of boiling water with a plate at the bottom of it to protect the pudding from catching or burning. A roly-poly pudding will require boiling for an hour and a half or two hours according to size.

Jam, we all know, is the ordinary *garniture*, still a very superior roly-poly can be produced with **prunes.** Take half a pound of prunes, put them into a stewpan with a table-spoonful of sugar, a quarter of a pint of water, a glass of port or claret, and the juice of a lime. Stew very gently. When nice and soft, turn the fruit out upon a sieve and pick out the stones, mix the fruit with the syrup that has drained from it, and use it instead of jam.

If you stew them like the prunes till soft to begin with, finely minced figs and dates make excellent puddings of this class. You can also fill a roly-poly with treacle, any cheese-cake mixture, lime, almond, cocoanut, citron, &c. Mince-meat, as used for mince-pies, may be advantageously used in this manner and a *purée* of *ripe* plantains, assisted by a few spoonfuls of strawberry or raspberry jam, will be found by no means unpleasant. The proper sauce for roly-poly pudding is a good custard flavoured as may be desired with essence or zest Wine and liqueur-flavoured sauces are quite out of place with puddings of this kind.

Suet pudding:—Put six ounces of stale crumbs into a basin, and stir in with them two ounces of flour, and eight ounces of very finely chopped suet. Add to this a pinch of salt, two ounces of sugar, and the juice and zest of a lime. Stir together thoroughly, breaking into it one by one two whole eggs, and a very little milk to moisten. Put the mixture into a buttered basin, cover with a floured cloth, and boil fast for two and a half hours.

Or the pudding may be shaped like a roly-poly pudding and boiled in a floured cloth in the same way.

If required for service with meat, or as a savoury pudding, omit the sugar and lime, substituting a good seasoning of black pepper and salt.

Sweet suet puddings can be served with golden syrup poured over them, with lemon syrup, or any fruit syrup that may be liked. Their composition can also be diversified by the introduction of currants, raisins, chopped figs, dates, or prunes prepared as for roly-poly pudding. For nursery use, these puddings, if sufficiently well boiled, are most wholesome and nutritious. The idea that suet is too rich for children is absurd. In India, where it is difficult to provide them with the necessary amount of fat that their systems require, the suet pudding affords a ready disguise, which ought to be frequently taken advantage of.

Obs. A light suet pudding is obtained without the use of flour, the proportions being six ounces of fine crumbs to four of suet, with one table-spoonful of sugar, flavouring as may be liked, and a well-beaten egg.

Golden pudding may be described as a suet pudding, to which a certain amount of marmalade or golden syrup has been added. For the proportions just given four table-spoonfuls of marmalade or golden syrup will be found sufficient. Mix this into the crumbs, &c , and omit the sugar. Boil for three hours.

In fact it will be found that a large proportion of boiled puddings are composed upon a suet pudding foundation, variety being obtained by the ingredients that are added to it. A Christmas plum-pudding, for instance, is only a glorified suet pudding.

Milk Puddings.

Quite a peculiarly English pudding is the **Milk pudding.** Now, although we continually hear milk puddings ordered for the nursery and sick room, it is by no means uncommon to be told that the cook fails to send up what is wanted. I have heard ladies despair of getting the " milky rice " of old-fashioned English houses. But a little consideration will put things right, I think. What is intended, when we speak of milk pudding, is a pudding made without eggs, for it often happens that eggs are prohibited by the doctor or nurse. Nevertheless, the cook sees no harm in slipping in an egg which, of course, custardizes the milk and sets the pudding firmly, or, forgetting the absorbent quality of rice, sago, tapioca, &c., he just covers them with milk, which suffices to cook them and no more, and the result is of course by no means fluid.

The only way to get milkiness is to cook the rice, or whatever it may be, independently, to a certain extent, first. If there be a difficulty about milk, this preliminary stage may be conducted in milk and water, or in water only Skimmed or butter milk may be thus used advantageously. When the rice is tender, it should be put into a pie-dish with sugar and flavouring of lemon, orange, or lime with zest, and fresh milk sufficient to liquefy the whole liberally. The dish should now be put into a very moderate oven, and heated gradually until the skin, which will form on the surface of the milk, turns a nice dark

golden colour. The pudding can now be served. Puddings of this description are very apt to burn. Accordingly care is necessary in regard to the condition of the oven. Catching at the bottom of the dish may be prevented by setting it upon a wire drainer, or raising it above the oven floor on a small wooden frame, or trivet.

A few notes as to proportions may be useful :—

Four ounces of rice will absorb a pint of milk if put in cold and cooked slowly. In this condition it is, of course, most nourishing and wholesome: the addition of milk in the pie-dish produces the milkiness required, for the rice has already swelled, and assimilated all the milk it can retain.

Mrs. Roundell's method should be carefully considered :—Put four ounces of rice into a jar with a pint of milk, closely cover the jar (with a screw top, if possible). and place it in a pan of boiling water, continuing the boiling until the rice is quite tender. Examine occasionally to assure yourself of this, and give the rice a stirring. About an hour and a half will be needed for this process. The rice is now ready for the pie-dish to be finished as in the first recipe.

Sago can be treated like rice, as it possesses about the same power of absorption, four ounces to the pint of milk. To produce a milky sago, the recipe for milky rice should be followed.

Tapioca lends itself to similar treatment after the preliminary crushing and preparation mentioned already (page 42).

Vermicelli and spaghetti make excellent milky puddings if cooked, to begin with, until tender in fast boiling water or milk and water for about twenty mintes. After this they should be treated as the rice in the first recipe.

Batter Puddings.

We have already discussed the making of batter in connection with fritters and pancakes. The preparations there detailed will do equally well for puddings, but perhaps a plain recipe will be acceptable :—Put four tablespoonfuls of dried well-sifted flour into a basin, make a hollow in the middle of it into which break, one by one, three yolks, saving the whites, mix well with the flour, adding a pinch of salt, then work in, by degrees, an ounce of melted butter and enough lukewarm water or milk to produce a smooth honey-like batter. When quite evenly mixed, put the bowl aside to rest, covered with a cloth or plate for two hours. Lastly, just before using, add the whites whipped to a stiff froth.

With this either baked or boiled puddings can be made. For the former, butter a pie-dish, pour in the batter, and bake in a moderately quick oven (quick enough, that is to say, to cause it to rise nicely, but not fierce enough to burn it) for forty-five minutes.

For boiled batter pudding, put the batter into a buttered basin, tie this up in a well-floured cloth, plunge into fast boiling water, and boil for an hour and a quarter.

In each case flavouring, as may be desired, should be communicated to the batter: sugar should be dredged over these puddings after they have been cooked; if put into the batter, it makes them heavy. It is quite essential that the batter should be most carefully mixed in the manner described; if not perfectly smooth and creamy, it will not be light.

An old-fashioned, yet excellent, pudding composed of fruit and batter is made in this way :—Butter liberally the inside of a pint-and-a-half basin, fill it nearly full with sliced apples, pears, mangoes, or pine-apple, pour in gently batter enough to fill the basin, then tie it up in

a well-floured cloth, and boil for an hour and a quarter. Turn the pudding out when done, and smother it with powdered sugar. A good custard may accompany. With bottled tart fruit, such as green gooseberries, damsons, cherries, &c., excellent puddings can be made in this manner.

If composed of previously cooked or partly-cooked fruit, this pudding may be made in a pie-dish and baked in a fairly quick oven for forty-five minutes, sufficiently long to cook the batter without burning it.

Those who like a savoury, rather than a sweet, pudding, may try a baked batter pudding, to which herbs, as for an omelette, have been added with a seasoning of pepper and salt. Finely-minced chillies, and a powdering of grated cheese may be tried; and if the mixture be poured into a pie-dish or baking tin, which has been well lubricated with clarified beef dripping, a really excellent **Yorkshire pudding** will be obtained. In order to get this pudding crisp, do not put the batter in thickly; after adding the whipped whites, pour it into the dish or tin not more than half an inch deep. If thicker, it may be heavy in the middle when the outside is browned.

Miscellaneous.

Baked apple-pudding:—For the three varieties of this pudding about to follow, the apples are prepared in the same manner:—Weigh a pound of apples after peeling, coring, and slicing them—the preserved American apples answer very well for the purpose. Put the fruit into an enamelled pan with two ounces of butter and sugar, according to the acidity of the apples. Set this over a low fire, add two table-spoonfuls of water and stir without ceasing, reducing the moisture, and bringing the apples

to the consistence of marmalade When this has been done, remove the pan, cool the apple, and, while cooling, prepare, in a separate saucepan, the following mixture:—Two table-spoonfuls of apricot jam, one sherry-glass of rum, and the juice of a ripe lime; stir over the fire just to melt the jam, and then add it to the cold apple. Some like a slight addition of powdered cloves or cinnamon. When well blended, add one by one, mixing the whole thoroughly, five yolks of egg; put this into a pie-dish lined with puff-paste, and bake in a moderate oven for half an hour. While baking, a little melted butter may be poured over the surface of the pudding, and, when it is done, finely-powdered sugar should be dredged over it.

For No. 2, a somewhat richer preparation is propounded, *viz.*:—To the same weight of apples, five ounces of butter and the yolks of six eggs, with the whites of three added just before baking: when the surface is firm, a layer of finely-grated ratafia crumbs is shaken over it, and then the melted butter.

No. 3 is the plainer:—Prepare the apples as in the first case, but omit the apricot jam and rum, giving the mixture the lemon juice only, and adding three well-beaten eggs. Line the pie-dish with well-buttered slices of Madeira cake, pour in the apple mixture, cover the top with more buttered slices, and bake until lightly coloured in a very moderate oven. During the baking a little melted butter may be sprinkled over the top of the pudding, and powdered sugar should be dredged over it to finish with.

Amber:—Four ounces of finely-chopped suet, six ounces of bread-crumbs, two ounces of sugar, a dessert-spoonful of chopped candied peel, the juice of a good sized lime, five eggs, and three table-spoonfuls of marmalade. Beat well together and *boil* in a basin or mould for three hours.

Arrowroot:—Mix two table-spoonfuls of arrowroot with a breakfast-cupful of milk. Flavour a pint and a half of milk with your favourite essence, put it on the fire, and, *when it boils*, mix into it, stirring well, the cupful of arrowroot. Continue the stirring for a minute or two, then take it off the fire, and, when cool, add an ounce of butter, four well-beaten eggs, a table-spoonful of sugar, and the same of brandy: *steam* in a well-buttered mould gently for an hour and a half. Enough for six persons. Divide the recipe in half for the home dinner. With a flavouring of orange juice and zest, this is a very nice pudding.

Aunt Anna's:—A quarter of a pound of suet; a quarter of a pound of bread-crumbs; one table-spoonful of ground rice, three ounces of sugar, lemon essence to flavour, and three eggs. Mix well and boil for three hours and a half in a well-buttered mould.

Aunt Jane's:—Pour a coffee-cupful of warm milk over a tea-cupful of bread or cake crumbs. Let them soak, then add a piece of butter the size of a bantam's egg, or two ounces of suet, a dessert-spoonful of sugar, three eggs, and the juice of a lime. Beat all together, and boil in a closely-covered mould for three hours.

Aunt Susan's:—Beat four ounces of butter to a cream, and stir gradually into it two table-spoonfuls of ground rice, and the same of cornflour, sugar to taste, two ounces of chopped citron, candied peel, or any dried fruit, four well-beaten eggs, and just enough milk to mix the pudding nicely. Flour the whole with almond essence, and boil it in the usual manner for two hours.

Hannah More's:—A quarter of a pound of suet, five ounces of bread-crumbs, four ounces of picked raisins, four ounces of sugar, four ounces of minced apples, a

pinch of salt, a salt-spoonful of nutmeg grated, two ounces of minced candied peel, all well-mixed together, bound with six eggs, and moistened with a liqueur-glass of brandy. Three hours to *boil*.

Judy's:—Four ounces each of suet and crumbs; two table-spoonfuls of mixed dried apricots, two of sugar, four eggs well-beaten, and a table-spoonful of brandy or rum. Mix thoroughly, and *boil* for three hours.

The **Bachelor's**:—Four ounces of finely-chopped suet, the same of mixed peel or dried fruits, and the same of brown bread-crumbs, two ounces of sugar, four eggs, and lemon essence to taste. Mix thoroughly, adding a sherry-glass of rum and *boil* in a buttered basin for three hours. Serve on fire like a Christmas pudding.

Brown-bread:—Take equal weights of brown bread-crumbs, and fresh suet; flavour with such essence or spice, as may be liked. For four ounces of each, add four eggs, two ounces of sugar, a liqueur-glass of brandy, and two ounces of minced citron, ginger, candied peel, or dried fruit. Mix thoroughly, and *boil* in a covered basin for three hours.

The following puddings have been selected as specially well-suited for service at luncheon; they are all to be *steamed* (process III), and can be done in an hour, or an hour and a quarter at the outside. They are light and digestible, and can be eaten either hot or cold. The recipes are composed for four persons, and a pint and a half plain charlotte mould should be used for them:—

Ginger:—Soak half a pint of bread-crumbs in a pint of milk, which should be poured over them boiling. When cold, beat into them, by degrees, five well-beaten eggs, an ounce of butter, two ounces of shredded preserved ginger, an ounce of sugar, a few drops of vanilla essence, and a

pinch of nutmeg. Mix all together, and steam very gently in a well-buttered mould, which may be decorated with raisins or citron, if desired. Time—about an hour.

Newcastle :—Butter a plain charlotte mould well: decorate the bottom of it (to become the top when turned out) with cherries, line the sides with strips of Madeira cake, a quarter of an inch thick, and fill up the mould gently with a pint of good cold custard flavoured with almond essence; let the pudding settle awhile, and then steam for one hour very gently.

Ratafia :—Prepare a mould as in the foregoing recipe: pour a pint of boiling milk, nicely flavoured with almond and sweetened, over a breakfast-cupful of ratafia crumbs and let it get cold. Beat with it, one by one, four whole eggs, and a dessert-spoonful of butter. Stir the mixture well, fill the mould, and steam the pudding very gently for an hour.

Rice :—Put four ounces of well-cleaned rice in a pint of milk, bring slowly to the boil, and simmer until it is soft, and well swollen. The rice should then be nicely flavoured with zest or essence, sweetened with an ounce and a half of sugar, and put into a basin to cool. When cold, stir into it a dessert-spoonful of butter, four well-beaten eggs, and a spoonful of any liqueur that may be open. Fill a charlotte mould, prepared as in the other cases, with the mixture, and steam for an hour.

Praline :—Decorate a buttered mould with citron or angelica cut into thin strips. Fill the mould with slices of spongecake sprinkled with wine, and fill up the mould with a pint of praline custard, (see page 23). Cover the mould with paper in the usual manner, and steam for an hour. Coarsely-chopped burnt almonds may be introduced between the layers of spongecake, if a superior pudding be required.

Spaghetti:—Butter a plain mould and decorate it as in the foregoing, if desired. Weigh four ounces of spaghetti, vermicelli or macaroni, prepare it exactly like the rice, as explained above, and finish in the same manner.

Sago and tapioca may also be similarly treated. Served cold, these puddings are very nice with stewed fruit, jam, or fruit syrups.

Cocoanut rice-pudding:—For this it is necessary to prepare by infusion a strongly-flavoured cocoanut milk as in curry-making, substituting milk for water, and pouring a pint and a half of boiling milk into a bowl upon plenty of freshly-grated nut, allowing it to infuse for half an hour, or until the milk is cold. Then strain the milk, pressing out all moisture from the cocoanut into it. Now put two ounces of cleansed rice into the milk, bring slowly to the boil, and then simmer till the grains are soft. Again let the contents of the pan get cold, sweeten with an ounce and a half of sugar, sharpen with lime juice and zest, and beat into the mixture, one by one, four whole eggs and an ounce of butter. Put this into a well-buttered mould, decorated or not, as may be liked, and steam for one hour very gently.

Cocoanut, sago, tapioca, or vermicelli, may be made on the same lines.

N.B.—Remember that before being turned out of their moulds, all steamed puddings should be given a few minutes to set on being taken out of the vessel in which they have been cooked. If turned out immediately they frequently bulge, and spread themselves out in the dish in an unsightly manner.

CHAPTER XII.

On Ice-making.

THE process of making a good ice, or iced-pudding, is by no means elaborate, or difficult. If given the proper appliances, the cook has only to take ordinary pains, and follow a few hard-and-fast rules to be successful.

The common apparatus for this work is, of course, the *sorbétière*, or a deep wooden tub with a hole in the side at the bottom of it for the escape of water, and a long pewter pot with a tightly-fitting cover, furnished with a strong rectangular handle, and turning on a pivot fixed in the centre of the bottom of the tub.

The tub is made sufficiently wide to yield a clear margin of five inches round the freezing-pot, when the latter is fixed in the pivot in its centre: and the pin, fitted at the bottom of the freezer, is made sufficiently long to admit of a small bed of ice being laid between the bottom of the tub and the bottom of the pot. Accompanying the pail and pot, there is always a spatula,—pewter, with a wooden handle, or entirely of wood. This, the original and still very reliable ice-maker, has latterly been improved upon by the introduction of spherical *sorbétières* fitted with a fan, something like the screw of a steamship, which is made to revolve in a vertical position by means of a cog-wheel and horizontal spindle worked by a handle at the

side of the machine. The "Paragon" freezing machine, made on this principle, is to be recommended as effecting considerable economy in time, labour and freezing material.

The process of ice-making consists of three operations:—first, making the mixture; next, freezing it; and, lastly, moulding it.

The first, of course, is an operation requiring some experience and attention; the second is almost mechanical; and the third, a task that merely demands care, unless a parti-coloured mould of ice be wanted, when the operator's good taste will be called into play.

The composition of an ice, or iced-pudding mixture, is a thing that the mistress of the house ought certainly to superintend. Half an hour in the afternoon might well be spared for the work, and the result will generally atone for the trouble. She should choose the recipe, and satisfy herself that its directions are accurately followed.

Freezing in the old fashioned way may be thus described:—*Crush* the ice somewhat roughly and mix it with some rough salt,—four parts ice to one part salt. Put a layer of the mixture at the bottom of the pail, and set the freezing-pot upon it, filling the space between the pot and the side of the pail with ice and salt, *well pressed down*. Turn the freezing-pot to see that it can be moved easily, and complete the packing of the pail up to within half-an-inch of the rim of the pail. Native coolers, as a rule, break the ice into lumps of various sizes, generally far too large; the consequence of which is imperfect freezing, and great waste of ice. The ice should be evenly crushed in pieces about the size of a filbert nut, and then the ramming down produces a consolidated mass of freezing mixture into which no air can find its way. As soon as the freezing-pot has been satisfactorily embedded, and yet works easily when turned, cover the top of the ice with a layer of

salt, and lay a cloth over it to expel the air; open the pot which should project some inches above the top of the pail, wipe it carefully with a clean cloth, and, having closed it again, leave it to get thoroughly cold—say, for a quarter of an hour. It should then be opened, and the composition to be frozen should be poured into it. And here it should be noted that the latter should never more than *half-fill* the freezer. Secure the top firmly, and turn the pot rapidly backwards and forwards for five minutes. Now remove the top, and with your pewter spatula detach the portion of the mixture that you will find frozen, and adhering to the sides of the pot. Work the mixture about as quickly and as thoroughly as you can, and then replace the cover, and continue the turning. At intervals of five minutes a similar process should be followed; good freezing, remember, depends upon the frequent use of the spatula. At the end of half an hour, if treated as I have described, the mixture will be evenly set, and perfectly free from lumps. As soon as the ice has been thus completed, the cover should be firmly put on again, and the whole of the top of it covered with some broken ice with a piece of coarse flannel or jhool-stuff laid over it.

A properly made ice should be thoroughly smooth, and of the same consistence throughout. This effect is produced by the aforesaid continual use of the spatula. Unless the pewter spoon be rapidly used and the gradually frozen portion of the mixture frequently detached from the sides of the pot and amalgamated with the unfrozen part, uneven freezing will be the certain result, and worse—the part of the ice adhering to the side of the pot will be over-frozen like stone and be most difficult to detach.

The method of freezing with a "Paragon" machine is clearly described in a paper accompanying it.

Moulding is, of course, the process by which the ice,—frozen *en masse* in the freezing pot,—is transferred to an ornamental or plain vessel for the purpose of acquiring a definite shape before being sent to table. This operation is obviously unnecessary when the ice is served in glasses, or simply handed round upon plates: the frozen mixture can then be kept in the freezer, and helped directly therefrom.

Hermetically closing ice-moulds are of course necessary for moulding. These, thoroughly clean, must be filled closely with the frozen mixture which, to insure a neat appearance without crevices, should not be too firmly frozen. When the ice has been pressed and shaken well home in the mould, the closely fitting cover must be put on, and to prevent the possible taint of salt getting in through the joining, additional security should be obtained by fixing a band of paste round it. Another plan is to put a band of thin paper round the rim of the mould, and press the cover down enclosing the paper, then to smear the joining itself externally with fat, which, of course, excludes all moisture from entering the mould. This is wiped carefully off before taking off the cover.

In turning an ice out of a mould it is only necessary to dip the vessel in water at the ordinary temperature: violent efforts to expel an ice from its covering should be interdicted, for the result is often a "heap of ruins."

The foundation of so-called cream-ices, and iced-puddings is a well made custard of fresh milk and eggs, to which a small quantity of plain cream is added towards the end of the operation. Turn to page 25 for some remarks upon this subject.

The process may be thus defined. First a very rich custard, flavoured according to desire, sweetened, and whipped when cold as hereafter explained: then the

freezing: when *partly frozen*, a cup of rich cream *well whipped*, and lastly any liqueur that may be named in the recipe: the freezing being after that completed.

This is the standard method followed by the best artists. The custard or foundation must, however, be a really good one; from eight to ten yolks of eggs per pint will not be too many, and the thickening must be carried out *en bain-marie*, for a curdled custard would ruin the whole operation. When thick and creamy the custard should be strained through a *tamis*, and when cold should be whisked over a bed of ice.

Cream before being added to an ice should be whipped over ice to a stiff froth, and it ought not to be stirred into the freezer, as I said before, until the custard is *partly frozen*.

Gelatine in small quantity, say half an ounce to a pint, may be used as an assistant in the composition of an ice, or of an iced-pudding, especially in cases where the cook may be pressed for time. It should be separately dissolved and stirred into the custard while the latter is hot.

A firm yet *cream cheesy* consistency, if I may so describe it, is what the cook should endeavour to obtain in his cream-ices It is a mistake to think that perfection in an ice consists in very *hard* freezing. A mould of cream-ice that rebels against the pressure of the spoon, and necessitates the use of a dessert-knife is not to be commended, for the harshness betokens the presence of water, or weak milk. You can scarcely freeze really rich custard, or good cream, harder than firm cream cheese. Yet, although comparatively soft, such ices liquefy far less rapidly than the stubborn granite-like masses to which I have alluded.

The sweetening of ices is a very particular part of the

work. As a rule an ice mixture, slightly over-sweetened when in its fluid state, will be found correct when frozen. Common white sugar can, of course, be used, but the true confectioner uses a made-syrup for this part of the operation prepared as follows :--

Clarified Sugar for Ices.—Take six pounds of good white sugar and put it into an enamelled pan, or an untinned copper boiler. Beat up the whites of four eggs with a pint of water, and pour the mixture over the sugar. Put the pan on the fire, and stir the sugar about with a wooden spoon until it rises ; then add cold water, and repeat the process every time the sugar rises until a pint of water has been so expended. By the time the whole pint has been poured in, the sugar will cease to rise, and a brown scum will form on the surface of the syrup. Skim this off carefully, and then strain the liquid through a piece of muslin. After this, return the syrup to the pan, and let it come to the boil, then remove it, let it get cool, and pour it into bottles for use. Syrup thus treated will mark from 30° to 32° when tested by the saccharometer, which is the measure of sweetness propounded by Gouffé for ice-making. The syrups, specially prepared for ices that are now sold by all oilman's stores merchants, facilitate ice-making very materially, for independently of their being correctly sweetened, they are flavoured with fruit and prettily tinted.

For another rather simpler method of clarifying sugar, see page 46.

Talking of tinting I must not omit a few words concerning that important item in ice-making. Whether served at dessert, or as an *entremets sucre*, an ice is nothing if it be not nice to look upon. Pale lemon yellow is accordingly contrasted with rose pink ; delicate green with warm chocolate brown, or colder buff, and every

effort is made by the *confiseur* to captivate the eyes as well as the palates of his patrons. To produce this laudable effect, vegetable colours—as perfectly innocuous as they are attractive—are now manufactured, Paris being the head-centre of the industry. Provided with these dyes, the confectioner can exercise his artistic taste as well as his culinary ingenuity, and accomplish the most pleasing varieties of colour. Those, however, who are not able to obtain Parisian colours can tint their ices very nicely with prepared cochineal, spinach greening, and fruit juices. Chocolate gives a rich brown, and coffee a pleasant light brown. If judiciously used, the ice-maker will find these materials effective enough for all ordinary purposes.

In applying colours, however, we ought not to think of their effect upon the eye alone. We should endeavour to give a separate flavour with each tint. That is to say, it would be unscientific were we to make a quart of vanilla cream-ice, and having tinted half of it pink, to turn out a mould of ice, half pink and half cream-coloured, but uniformly flavoured with vanilla. The consequence is that, if obedient to the strict rules of ice-making, the composition of a parti-coloured ice necessitates double work, for each ice must be made separately, both as regards colour and flavour. Another thing to note is that a bi-coloured or tri-coloured ice can scarcely be made with any degree of economy for a *small* party. You cannot well make less of each sort than three-quarters of a pint, and it is often troublesome to make less than a pint. It is therefore advisable to reserve such compositions for parties of not less than ten or twelve people.

The combination of tints and flavours is not a difficult task :—the pale creamy tint of almond, or vanilla cream, contrasts well with the delicate pink of strawberry ; or

raspberry, while the warm brown of chocolate can be happily blended with either pink or cream colour. The yellower shades of orange, apricot, and pine-apple creams, harmonize nicely with the pale green of pistachio, and greengage, or with the russets of chocolate and coffee. Dark reds are hardly to be recommended as effective colours at night, yet the brilliant carmine obtainable from the juice of the Bangalore raspberry looks remarkably well with an almond or vanilla cream.

Bearing these rules in mind, very attractive looking, as well as pleasantly flavoured ices, can be turned out without any great difficulty. Having made, let us say, a pint of strawberry, and a pint of almond cream-ice, a quart ice-mould should be selected ; now cut a piece of card-board to fit the centre of the mould, place it perpendicularly, dividing the mould into two partitions, and fill each side completely, one with almond cream-ice, the other with the strawberry ; when filled satisfactorily and carefully pressed down, withdraw the card-board, close the mould securely and embed it in ice. When turned out, this ice will be pink on one side and cream-coloured on the other.

If you want to have the ice moulded in rings of colour, the process is equally simple : nice measurement is alone necessary. Having frozen the two ices satisfactorily, and set the quart mould in the ice, take a couple of large spoonfuls of the almond cream and press them down evenly to form the cap of the mould ; next arrange a layer of strawberry ice a little thicker, say three spoonfuls ; after that four spoonfuls of the almond, and so on, till the mould is filled in strips growing wider as you get nearer the bottom.

For a mottled ice *(glace marbrée)* fill the mould with spoonfuls of each ice, without reference to any pattern,

promiscuously, pressing all well down, and setting the mass to freeze compactly. This kind of ice looks well in a conical mould called a *parfait* mould, and combinations such as strawberry and almond, raspberry and lemon, chocolate and vanilla, pistachio and chocolate, &c., are to be recommended.

Now regarding the preparation of various mixtures for cream-ices. Nearly every recipe for ordinary creams can be followed for iced creams (see remarks on this subject, page 25). As I have already explained, the foundation of all cream-making is a good custard. In the case of cream-ices made with fruit, especially with fresh fruit, an exception may be made in favour of pure cream alone when enough can be spared. The recipe given for strawberry cream (page 26) may be taken as a good guide. The fruit worked to a *purée* should be passed through a sieve, sweetened, blended with the cream whipped to a stiff froth, moulded, and frozen in the usual way. A squeeze of a lemon brings out the flavour of fruit, and counteracts over-sweetening.

The amount of sweetness may be regulated by taste. If the juice or *purée* be a little over-sweetened before freezing, the result will be found satisfactory.

In this way, peach, pine-apple, apricot, strawberry, cherry, greengage, raspberry, currant, mango, melon, Cape-gooseberry, apple, and pear cream ices can be prepared in India without difficulty. Fresh fruit should be used whenever it can be got, and preserved fruit in syrup, or prepared fruit syrup rather than jam. If carefully treated, the American canned fruits provide the ice-maker with excellent materials.

But cream, as every one knows, is more easily talked of than obtained in this part of the world. If at all doubtful regarding its quality, it is far wiser to fall back upon the

custard, saving a little really rich whipped cream to work as already laid down into the ice as a finishing touch. A bountiful use of fresh yolks in conjunction with new milk—a precept that I cannot repeat too often regarding ices—produces a far better effect than milky cream.

When the custard has been made, always *strain* it into a large bowl, and *whip* it well over ice before passing it into the freezer.

Orange and **Lemon Cream** ices require different treatment from that laid down for other fruits. The former should be made in this manner:—peel, as finely as possible, the coloured part only of the rind of three good sized oranges. Omit all pith. Put the parings into a pint of fresh milk: boil the milk, and let it get cold with the rind in it. Put the yolks of eight eggs in an enamelled pan, strain the milk over them, and proceed in the usual way to make a rich custard; when satisfactory, strain, and whip the custard till cold, stirring into it three ounces of sugar in which the juice of the three oranges has been mixed. Proceed to freeze, adding a coffee-cupful of whipped cream to finish with.

Lemon Cream ice must be made with essence of lemon: the lime can only be recommended for water ices. The process is the same as that given for **Vanilla Cream**:—

Boil a pint of milk with three ounces of sugar, flavouring it with vanilla (or lemon, or ratafia): let it get cold, turn it to a custard with the yolks of eight eggs, strain, cool again, whip, freeze it, and stir in a coffee-cupful of whipped cream when partly frozen.

Chocolate Cream should be treated as follows:—make a pint of chocolate as if for drinking, using two ounces of chocolate to the pint, and, if unsweetened, three ounces of sugar. When boiled and well frothed up, let it get cold,

and strain it through a piece of muslin into a pan containing eight yolks of eggs. Turn the liquid to a thick custard, strain, whip, let it get cold, and then add a tea-spoonful of vanilla essence. Go on with the freezing, finishing with the coffee-cupful of whipped cream.

N.B.—The addition of vanilla flavouring to chocolate is a *sine quâ non*.

Coffee Cream:—Two ounces of coffée berries will be wanted for a pint. Roast them on the spot (as described, page 23) and turn them hot from the pan into the boiling milk.* Let them soak for an hour, keeping the bowl in the ordinary temperature of the kitchen: let the milk get cold after this, then strain, and turn it to custard with eight yolks, sweetening with three ounces of sugar. Strain, whip, and freeze as usual, adding the coffee-cupful of whipped cream after freezing has commenced.

An ice can be made with *cocoa* by following the rules submitted for chocolate; and another can be flavoured with tea as follows:—

Crème au thé glacée:—Either make a rich custard with a pint of milk, six yolks, and three ounces of sugar, and stir into it, while freezing, a liqueur-glass of *crème de thé* liqueur, followed by a coffee-cupful of whipped cream; or, boil and sweeten a pint of milk: when it boils, throw in four tea-spoonfuls of the best flavoured orange pekoe, or flowery pekoe, stir it round, and keep it at a gentle heat for half an hour; then strain, turn the milk to a custard with eight yolks, freeze and finish with whipped cream.

There are of course some nice ices flavoured with nuts;—Pistachio, filbert, almond, *praline* (burnt almond), &c. **Almond ice** can, of course, be produced, like vanilla

* Note.—Or use half a pint of strong coffee made in a percolator. —W.

ice, with the essence, but, if possible, a *purée* of the nut, notforgetting the judicious addition of a few bitter ones, is greatly to be preferred. These proportions will be found reliable :—Four ounces of sweet almonds, six bitter ones, three ounces of sugar, and one pint of milk ; eight yolks for the custard, and a coffee-cupful of cream for the last touch. When you pound almonds, use a little rose-water (as sold by the chemist) to prevent their turning oily, and also to improve their flavour. Make the custard first, add to it, as it cools, the almond paste or *purée*, then freeze, and mix in the whipped cream as usual.

Créme au Praline (burnt almond cream) :—For a pint, take three ounces of sweet almonds (no bitter ones), chop them up small and cast them into a copper pan in which four ounces of sugar have been stirred over a low fire till melted. Continue the stirring until the colour becomes a deep brown, then spread the mixture out upon a marble slab, let it get cold, and after that, pound it to powder : mix this with a rich custard while it is hot, and let the liquid get cold ; strain, and freeze as before directed. For *caramel*, see page 23.

N.B.—Some of the rougher pieces of the burnt almond should be saved when sifting the powder, and mixed with the ice when the cream is added.

Filbert Cream is possible at Madras during the cold months :—Toss five ounces of filberts in a frying-pan for a few minutes, so that the brown skin may become crisp and peel off readily : when cold, pound them with a little rose-water to a paste, which stir, when pounded, into a pint of rich, hot custard, made with a pint of milk, three ounces of sugar, and eight yolks. Finish as before explained.

Pistachio Cream—the choicest of nutty ices—requires four ounces of the nut, *shelled*, to the pint ; a squeeze of lime juice with rose-water should assist the pounding ; a

very little 'spinach greening' should be added just before freezing, and a table-spoonful of maraschino may be with advantage added to the frozen custard just after the whipped cream is stirred in. In other respects the receipt for filbert ice should be followed.

N.B.—In the absence of pistachio nuts, a very excellent imitation can be made with:—Four ounces of almonds, a tea-spoonful of vanilla essence, a table-spoonful of maraschino, and one of rose-water.

Chestnut Cream also within our reach at Christmas time here, requires, for a pint, twenty good chestnuts. These should be skinned and turned into boiling water for five minutes, so that the brown skin may be peeled off easily. After that, just cover the nuts with weak syrup, give that a tea-spoonful of vanilla essence, and simmer until the nuts are quite soft: then drain, and pass them through the sieve, using a little rose-water, add to the paste so obtained a table-spoonful of maraschino, and then go on with a custard of eight yolks as prescribed for filbert ice.

For **Cashu-nut cream** proceed exactly as laid down for almond, not forgetting the rose-water during the pounding. To the nut paste, add a table-spoonful of maraschino, and a tea-spoonful of vanilla essence.

Cream ices may be made of rich custard and flavoured with liqueurs only, as in the case already given of *Crème au thé*: a liqueur-glass to the pint is enough. Liqueurs should not be added (except in the cases given with nut pastes) until freezing has been nearly completed; they must then be briskly worked into the almost frozen mixture after the whipped cream has been added.

Ginger cream ice is made by adding sufficient syrup of preserved ginger to a plain custard to flavour it thoroughly. A little of the preserve, chopped small, should be added to the ice with the whipped cream.

A Plombière may be described as an association of cream ice with fruit, not moulded, but dished effectively in layers of spoonfuls straight from the freezer, with fruit mingled with them. The *compote à la Prince de Galles*, (page 52) may be cited as an example of a *plombière*.

Plombière à l'abricot:—Having made a good apricot cream ice, keep it in the freezing-pot. Prepare a dozen half apricots with apricot glaze, as explained for peaches, (page 44), omitting the croûtes; let them get cold and firm. At the moment of serving, have ready a china or silver dish, made very cold by crushed ice: wipe it, and lay over the bottom of it a ring of spoonfuls of the ice, arrange a few half apricots in the centre, cover this with another layer of spoonfuls of ice, slipping in pieces of apricot, and building up a pyramid as quickly as possible. Serve at once. A liqueur-glass of rum should be mixed into this nearly frozen ice after adding the whipped cream.

Plombière d'Alencon is made with almond cream ice and minced crystallized fruit sprinkled with kirsch, a little of the same liqueur being worked into the ice towards the end of the freezing. The special feature of the dish is that it is arranged within a border of *gènois* paste, which, after baking, is set to get quite cold, and then glazed with apricot glaze; the ice is laid within the border in spoonfuls, and raised, layer by layer, in conical shape, the "tipsified" fruit being scattered amongst the layers.

Taking *Plombière à l'abricot* as a guide, it is clear that variety can easily be obtained by changing the flavouring of the ice, altering the liqueur, and substituting different fruit for the apricot.

Water Ices.

Water Ices should be made in these proportions :—Half a pint of pure juice, or *purée*, to a pint of syrup (page 46) with a squeeze of a lime. A few drops of cochineal is given to pink ices. As with cream, so with water ices, fruits in tins and bottles, jams, and prepared fruit syrups, may be used. In the case of the last, add the juice of a lime to the syrup *as it is* when poured from the bottle, and to a pint bottle, add a coffee-cupful of water.

The process to be followed for water ices, therefore, is a simple one :—Make a nicely-flavoured sweet syrup, and ice it. The commonest attention will enable you to make syrups of strawberry, raspberry, currants, black, red, and white, Bangalore raspberries, mangoes, greengages, pine-apple, ginger, lime, peach, apple, pear, citron, marmalade, orange, apricot, cherry, &c. Moulding, when required, should be conducted in the manner described for cream-ices.

CHAPTER XIII.

Mousses, Parfaits, Bombes, and Soufflés.

THE only description of ice that remains to be considered is the comparatively modern *Mousse* with which the *parfait*, *bombe*, and *soufflé glacé* are closely connected. The points in regard to which these ices differ from the ordinary cream ices are, first, in the freezing, which is not carried out in the *sorbetière*; next, as to the custard, which is not made with milk; and, lastly, in respect of the flavouring which must be communicated with as little liquid as possible. The apparatus required is by no means complicated:—simply a deep bucket or pail of wood sufficiently wide to hold the mould to be frozen, with plenty of room to spare for a plentiful packing of ice and salt at the bottom, side, and top. A vent for the escape of thawed ice is necessary in the side of the pail at the bottom. The other essential article is an hermetically closing mould—*parfait*, *mousse*, *bombe*, or *soufflé*, as the case may be. Special moulds are made for special ices, such as a square one for the *Comtesse Marie* ice; for general purposes, however, two of the conical *parfait* moulds with a *bombe* mould will be found sufficient.

The so-called "*appareil à mousse*" is made in this way:—Break ten yolks of eggs into a bowl and beat them up with two and a half gills of syrup, set this in a larger vessel of boiling water, and using a whisk, thicken the

mixture as in custard-making. When of a nice consistence, take the bowl out of the water, and whisk its contents till cold, continuing the whisking over ice until the custard is well frothed and firm, then add, by degrees, still whisking, a pint and a half of stiffly-whipped cream. The question of flavouring having been settled before commencing work, the preparation, whatever it may be, should be communicated when the two whipped substances are blended.

The mould, lined with thin paper dipped in water, must be quite cold before the composition is put into it; for this reason it should be covered with crushed ice till wanted. The mixture must be shaken well home into the mould by tapping the bottom of it fairly briskly on a folded cloth laid upon the table. The closing of the mould must be carefully seen to in the manner described in the last chapter. It should then be buried in a very carefully prepared packing of ice and salt—plenty of salt, and the ice crushed small, and pressed closely down to expel all air. See that there is plenty of freezing material at the bottom of the pail, and pile it dome-wise over the top. Let it remain four hours, and if, during that time, there be signs of melting, renew the packing, pressing it well down, and covering the top again. A piece of jhool-stuff or blanket should be spread over the pail and its contents. If these directions are carefully carried out, failure is impossible. Let nothing be overlooked and every precaution taken. To twelve pounds of ice, allow four of salt.

Regarding the flavouring:—This, as I have said, must not be communicated in a liquid state, for the chief thing to maintain is firmness in the *appareil*. If at all liquid, there will be difficulty in the freezing, and the special *mousse* consistence will not be attained. Hence it is that

stiff whipping of the component parts is necessary. Accordingly, flavouring that can be communicated by essence may be mixed with the syrup; praline and caramel may be whipped into the cream in the form of powder; fruit must be reduced to the consistence of thick *purée*, and then icing-sugar must be whisked into it over ice till it is stiff, when it can be blended with the whipped cream. Nuts must be pounded to a paste and this must be whisked into the custard. Chocolate must be crushed to powder and moistened with syrup, being stirred well over ice during the process, and then, when thick, it must be whipped with the cream. Variously flavoured *mousses* can thus be made easily enough. The conical mould is the best for them.

The *parfait* differs but slightly from the *mousse*, as will be seen in the following recipe for:—

Parfait au café:—Choose a conical *parfait* mould, line it with wet paper and cover it with ice. Break ten yolks of eggs into a basin, mix them well, adding eight ounces of icing sugar; work the ingredients till they are smooth; moisten now, little by little, with two and a half gills of strongly-made black coffee; next, putting the basin in a vessel of boiling water, turn the contents to a custard, using a whisk for the purpose. When nice and thick, remove the basin, and continue whisking as in the case of the *appareil à mousse* till it is cold, and then over ice till it is stiff; now add a pint and a half of stiffly-whipped cream, pass the whole into the cold mould, shaking it well home. Close this securely, bury it in well-salted ice, like the *mousse*, and keep it covered closely from the air for four hours, when it can be turned out and served.

Other *parfaits* can obviously be made on these lines.

The **Bombe** requires a dome-shaped mould, wide rather than long. It is made with an ordinary cream-ice and an

appareil à mousse, the former being used for a lining, the latter for filling the centre. Accordingly, for a **Bombe abricotée** make about a pint of vanilla or almond cream ice in the ordinary manner, and keep it in the *sorbétière*: prepare an *appareil à mousse* flavouring it with a pint measure of preserved apricots reduced to a *purée* and thickened with icing-sugar worked into it over ice; when stiff, this should be whipped into the cream. Then, to finish, take the mould (made very cold over ice and lined with thin wetted paper) and arrange within it a lining of the ordinary cream-ice about three-quarters of an inch thick, smooth this with the spatula, and then fill the hollow with the *appareil à mousse*. Close the mould securely, and bury it in ice as in the previous cases.

Following these directions several varieties of *bombes* can be made. The *Comtesse Marie* ice is made on the same lines:—a square mould is used, and this is lined with ordinary strawberry cream ice and the centre filled with almond *mousse*. The mould tightly closed is then buried in ice and salt as directed for *mousse*.

The **Soufflé glacé** since the introduction of the *mousse* has been simplified as follows:—

Soufflé glacé à l'ananas.—Slice the juicy part only of a ripe pine-apple, or use the preserved fruit for the purpose, and stew very gently with syrup until the pieces are tender enough to rub through a sieve. Put the pulp in a basin, cool it, stir in icing-sugar, and, when cold, set it over ice to get firm. Grate about two ounces of ratafias to a powder. Make an *appareil à mousse* with ten yolks of eggs and two and a half gills of syrup, and, when the custard has been well whisked, add whipped cream in the manner already described, incorporating with the mixture, by degrees, the pine-apple *purée*. Now choose an ordinary

soufflé tin that has been made very cold with crushed ice, put the mixture into it in layers with the ratafia powder shaken over each layer until the tin is filled, finishing the top with powder. Meanwhile, having chosen a roomy stewpan with a closely-fitting cover, arrange at the bottom of it a freezing mixture of ice, salt, and saltpetre; let this be at least four or five inches deep, well pressed down, place the *soufflé* tin in the centre of this bed and pack round it enough freezing mixture to come within two inches of the top; cover the *soufflé* tin with paper, and cover the pan, closing the rim of the lid with a band of paste, and leave the *soufflé* for a couple of hours, then examine as to the necessity of pouring off melted ice, and, replenishing the freezing mixture, act as may be necessary, close again tightly, leave for a further period of two hours, and finally serve the *soufflé* in its tin placed within a folded *serviette* or an ornamental paper case.

Half a pint of *purée* and a table-spoonful of icing-sugar will suffice. Some very finely minced pine-apple may be whipped with the cream and embodied in the *soufflé*.

Iced *soufflés* are set by professional confiseurs in refrigerators called "*caves*" but an excellent make-shift can be resorted to by utilizing a large stewpan in the manner I have described, provided that the lid can be pasted down to exclude all air.

Various flavours can obviously be communicated to iced *soufflés*; the powdered ratafia crumbs give a slight granulation as is found in ordinary *soufflés*; care must be taken in having a stiff *appareil à mousse* or the setting of the *soufflé* may be very difficult. Liqueurs are used in iced *soufflés* as in other ices, and should be put into the syrup which, with the eggs, forms the custard.

Iced-puddings.

An iced-pudding (*pouding glacé*) may be described as an ordinary cream-ice with which some garnish or adjunct is associated, giving it more the character of a pudding than that of a cream. For example, if you make an ordinary vanilla or almond cream-ice, following the recipes already given, and, when sufficiently frozen, pack an iced-pudding mould with it in layers, strewing between them a thin layer of minced dried fruits that have been sprinkled with liqueur, close the mould securely, and bury it in ice for an hour to solidify the whole arrangement, you will produce an iced pudding, often called a Nesselrode pudding. It cannot claim that title, however, because the special feature of Nesselrode is the chestnut *purée* of which the iced cream is made, but it is a very presentable "*pouding glacé à la vanilla*," "*aux amandes*," or whatever flavour may be given to the ice.

Remarks on iced-puddings.

(*a*)—The quality of an iced-pudding depends upon the richness of the custard; be liberal with the yolks of eggs therefore, and be sure that they are fresh.

(*b*)—The flavouring of the custard is not difficult, nor is its making, if the cook be careful. Eight yolks to a pint, or even ten if they happen to be small, will be necessary to produce the proper richness.

(*c*)—An Imperial pint mould will be found sufficient for six people.

(*d*)—The final addition of whipped cream—put in when freezing has commenced—imparts that creamy flavour so much to be desired.

(*e*)—Dried fruits and garnishes should not be mixed with the custard. They should be added in the manner

just described when the frozen cream-ice is being transferred to the pudding mould.

(*f*)—Liqueur of any kind should be put in after the whipped cream has been stirred in, and it will be found decidedly advantageous if, when minced fruit is to be used, the mince be put into a bowl and sprinkled with some of the liqueur also. Cake used for iced-puddings may be similarly sprinkled.

(*g*)—The addition of half an ounce of dissolved gelatine per pint of custard can do no harm, and may be useful when pressed for time in regard to freezing and setting.

(*h*)—The process of freezing the custard and cream for an iced-pudding is precisely similar to that of all cream ices. They should be frozen in the freezing-pot, and moulded afterwards in an hermetically closing iced-pudding mould.

(*i*)—It is necessary, before packing the materials of which an iced-pudding is composed, to make the mould as cold as possible. Each layer must be firmly pressed down into the mould, and the top of the mould fixed closely in the manner already described in the previous chapter.

Remembering these general rules the composition of iced-puddings can be easily diversified.

In the case of a *pouding glacé aux fraises, aux cerises, aux abricots*, or any *fruit*, a *purée*, or a prepared syrup of the fruit named, must be amalgamated with the custard, and the difference between the pudding and the ordinary cream-ice will be clearly defined if layers of crystallized fruit of the kind used in the *purée* be arranged when packing the mould in the manner already indicated.

The method of making cream-ices having been fully explained in the last chapter it will not be necessary to

go over the ground again with reference to that portion of the iced-puddings I am about to describe. Their distinctive features in the matter of garnish, adjuncts, packing, etc, will, however, be carefully recorded.

Pouding glacé à la Créole.—Make an ordinary cream-ice, pint or quart as circumstances may require, flavoured with the lemon essence, a liqueur-glass of rum being added after the whipped cream, before the actual completion of the freezing. When nicely frozen, pack the pudding mould in this manner:—First a layer of the ice an inch deep, then a layer of thinly sliced Madeira cake over which a little rum has been sprinkled, then another layer of ice followed by one of minced pine-apple, continuing to put more ice, more cake, and more pine-apple, until the mould is filled, and well-pressed down. Now fix the cover on securely, closing the rim with paste or a band of paper spread with suet to keep out the salt, and bury the mould for an hour in crushed ice and salt when it will be ready to turn out.

Iced Charlottes are now-a-days much simpler in preparation than formerly when the custom was to make a mould of ice and cover it, when turned out, with a cake case made a little larger than the ice mould. All that has to be done now is to make a charlotte case (see pages 36 and 37) and keep it as cold as possible until the time of serving, when the centre of it is filled in the style of the *Plombière* described in the last chapter, *viz.*, with spoonfuls of cream-ice taken from the ice-pail, with a fruit garnish introduced at hap-hazard among the spoonfuls which should be piled dome-wise higher somewhat than the side of the cake case. All the trouble of moulding is thus saved. The fruit garnish must be cut into small squares and sprinkled with liqueur before being used. The selection is, of course, a matter of taste. If in variety, say dried

apricots, cherries and greengages, it will be *charlotte glacée aux fruits*, the ice being an ordinary vanilla almond or lemon cream-ice.

It is therefore unnecessary to wade through a number of recipes seeing that the principles which govern this kind of iced-pudding are so simple. All that seems necessary is to give a few combinations with their correct names for use when writing the menu :—

Charlotte glacée à la Châteaubriand :—Almond cream-ice, garnished with little squares of preserved pears, apricots and cherries, sprinkled with maraschino.

Charlotte glacée à la Sicilienne :—Chocolate cream-ice, garnished with chopped pistachio nuts.

Charlotte glacée à la Metternich :—Chestnut cream-ice, garnished with cherries cut into quarters, sprinkled with cherry brandy.

Charlotte glacée à l'ambigu :—Pistachio and chocolate ices, (the spoonfuls mingled at random), with a garnish of citron sprinkled with kirsch.

Charlotte glacée au gingembere :—Vanilla cream-ice, garnished with little squares of preserved China ginger, sprinkled with noyeau.

Charlotte glacée à l'ananas :—Almond cream-ice, garnished with little squares of preserved pine-apple, sprinkled with rum.

Charlotte glacées with caramel, praline, coffee, &c , are made with the cream-ice chosen, caramel, and praline having some of the rougher chopped pieces of either scattered amongst the spoonfuls of ice, while chopped nougat may be used with the coffee iced cream

Pouding glacée à la Nesselrode :—An old-fashioned, yet very popular, iced-pudding :—

Peel twenty chestnuts, blanch them in boiling water for five minutes, then peel off the second skin, and put them into a stewpan with a pint of syrup, moderately sweet, and a stick of vanilla or a tea-spoonful of the essence : simmer till the chestnuts are perfectly soft, then drain, and pass them through a fine sieve. Make a pint of custard, using ten yolks of eggs, and work it with a whisk, as described (page 22) ; blend with it, when satisfactorily thickened, the chestnut *purée* ; pass through a sieve into a bowl and whisk it well, add a sherry-glass of maraschino, and put it into a *sorbétière* to freeze. Prepare a garnish with :—two ounces of raisins, and two ounces of currants, wash them, and pick them carefully ; and put them into a saucepan with a wine-glass of syrup, and a liqueur-glass of maraschino, let the syrup boil, and then set the fruit to cool therein until wanted. Having frozen the chestnut custard according to previous directions, add a breakfast-cupful of whipped cream when it is partly frozen, and, when nicely frozen, proceed to pack the mould, sprinkling in the garnish as you go on. Close the mould securely, and bury it in ice and salt for an hour, when the pudding can be turned out.

Pouding à la diplomate glacé :—Make a pint of orange cream-ice flavouring the custard with the rasped zest of two oranges, and adding the juice when the custard has been strained and is finished. Freeze the custard after whipping it well, and add a breakfast-cupful of whipped cream when partly frozen, and a liqueur-glass of curaçoa just before completion, stirring it well into the ice. Pack the mould as follows :—First a layer of the ice three-quarters of an inch deep, then a layer of thinly sliced sponge cake sprinkled with curaçoa, then a half-inch

layer of ice followed by a scattering of cherries sprinkled with curaçoa, then another layer of ice with layers of cake, ice, and fruit till the mould is filled. Shake the packing well down after each layer, and finally close the mould securely, bury it in ice and salt, and after an hour it will be ready to turn out. Remember that before packing it you must make the mould thoroughly cold by covering it with crushed ice.

Pouding aux Bananes glacé :—Make a pint of lemon cream-ice, flavouring the custard with lemon essence. Freeze this after whipping as in the foregoing recipe, adding the whipped cream, and a liqueur-glass of maraschino at the end of the freezing. Prepare a *purée* of plantains as follows :—Choose four ripe ones, bruise them well with a silver fork, stir in a table-spoonful of strawberry jam, the squeeze of a lemon, and a dessert-spoonful of maraschino. Pack the cold mould with layers of ice and this *purée*, and finish as already described.

Pouding glacé à la Marquise :—Open a tin of American preserved pears, turn them into an enamelled stewpan with their own syrup, simmer them slowly until they become soft and then press all through a fine sieve. The *purée* should be about as thick as an ordinary soup *purée*. Next, open a tin of preserved pine-apple, take half a pound weight of the fruit slices, cut them into dice, and pour a claret-glassful of the pine apple syrup into the pear *purée*. Cut up half a pound of crystallized cherries, put them into a bowl with the pine-apple dice, and moisten them with a liqueur-glass of kirsch. Now, set the freezing-pot in the pail, surrounded with crushed ice and salt, and pour the pear *purée* into it ; work it well every now and then with the spatula, and then add four whites of eggs in the form of *meringue Italienne* made as follows :—

Put a quarter of a pound of icing-sugar into a sugar

boiler with sufficient water to make it as thick as honey; bring to the boil, whip four whites of egg to a stiff froth and pour the boiling syrup over them, whipping all the time; this mixture when cold is what you want.

Continue working the freezer, and using the spatula, until the *purée* is evenly frozen: then proceed to pack the mould, carrying this out in layers and arranging the fruit garnish between them (a dome-shaped mould six inches in diameter, and nine inches high, is the correct shape), and bury it in ice and salt for a couple of hours, when it may be turned out and served.

Riz à l'Impératrice glacé:—This is the iced form of the pudding recorded in Chapter IV, page 34. The directions there given can be followed exactly with this alteration:—Having made a custard to your satisfaction, flavour it with vanilla essence, cool, whip it vigorously over ice and pour it into an ice-pail which has been set in ice ready for it for a quarter of an hour. Freeze in the usual manner, adding the whipped cream just before the freezing is finished. Then pack the mould as explained for the ordinary pudding using ice for custard, bury it in ice and salt for an hour, and then it will be ready to serve.

Pouding à l'Orleans glacé:—In the same manner as described for *Riz à l'Impératrice* an excellent iced pudding can be made on the lines laid down for *Crème à l'Orleans* (page 33). Freeze the custard, omitting the gelatine, add the usual breakfast-cupful of whipped cream during the last stage of the freezing, and pack the mould as described page 33, substituting iced cream for the custard. Remember that all custards which form the foundation of iced creams must be strained into a bowl, whisked until cold, and then whisked over ice till frothy and firm.

Meringues glacées make a presentable dish. They may be diversified in many ways for you can fill them with any nice ice. [See page 38 for directions for the making of *Meringues.*] As soon as formed to satisfaction, the hollowed *meringues* should be set in the ice-box. When wanted for service, they should be filled with the cream-ice chosen, taken from the ice-pail, and served complete, *i.e.*, one reversed over the other, and the ice held in the centre. The name given to the *meringues* will depend, of course, upon the kind of ice used, viz. :—*meringues glacées, à la vanille, au café, au chocolat, &c.*

A gâteau au confiture glacé:—For this an oblong mould, plain or fluted, eight or nine inches long, and four and a half inches in diameter, with an hermetically closing top, is necessary. The dish may be described as a light cake, rolled with jam, and buried in ice. Make the cake as follows :—Put half a pound of crushed and sifted loaf-sugar in a bowl, break the yolks of seven eggs over it one by one and beat the sugar and eggs together with a whisk, lightly for ten minutes. Take the weight of three eggs in well-dried and sifted flour and, after you have finished the beating, add a tea-spoonful of vanilla essence to the eggs, stirring the flour by degrees into the mixture afterwards, finish with the whites of the eggs beaten to a froth. Pour the batter about a quarter of an inch thick over a flat baking dish well-buttered, and bake it in a moderate oven ; when half done, take it out, spread the surface of the cake with the strawberry, apricot, or raspberry jam, and roll the cake over as you would a roly-poly pudding. Re-place the roll in the oven, and stop the baking when the cake turns a bright yellow, and is spongy and light. Having made the roll of cake to your satisfaction,—it should be two and a half inches in diameter at the outside,—make a pint of rich vanilla custard ice ;

when about half-frozen, add the coffee-cupful of whipped cream, and give the freezer a few brisk turns. Now, set the cake in centre of the mould, filling round it carefully the partly-frozen vanilla ice: when packed, close the mould securely, rubbing the top with marrow or suet to prevent water escaping into the pudding, and continue the freezing in the usual manner. When frozen firmly, turn the pudding out of the mould, and serve it, cut into slices, overlapping each other upon a napkin.

A precept. If you give a good iced pudding, a *mousse, parfait, sofflé glacé* or *plombière*, as an *entremets sucré*, do not follow it with an ice at dessert; and *vice versâ*, if you intend to give the latter omit an iced *entremets*. The double service of ices is bad art.

Sorbets.

For a considerable time past, as most people know, it has been the custom at dinner parties to serve a *sorbet* at the end of the *premier service*, *i.e.*—after the *entrées* and *relevé*. These are sent round in coloured glasses as a rule, and partake of the consistence of snow rather than ice, being very nearly fluid enough to drink. The presentation of Roman punch after turtle was of course a very old practice. The modern *sorbet* is composed on the same lines, and as a matter of fact among them we find *Punch à la Romaine*, though scarcely as intoxicating a concoction as it formerly used to be.

Punch à la Romaine:—The old receipt ran as follows:—One pint of chablis to a pint of syrup, and a quarter of a pint of lemon or lime juice, mixed together, and frozen as a water ice: when all but frozen two whites of egg in the form of *meringue Italienne* added, and then the freezing

completed. At the time of service a sherry-glass of rum, and a quarter of a bottle of champagne were poured into the ice pail diluting the ice to the consistence mentioned. This was served in glasses.

The modern version is simpler, for the mixture of wine with liqueur and spirits is no longer considered at all advisable. Briefly, then, the new punch may be described as a good water ice in which the flavours of lemon or lime and orange are blended, a little consistence given by *meringue Italienne* towards the end of the freezing, and a final flavouring of milk punch or, if not available, a liqueur-glass of curaçoa with the same of rum.

A bottle of lemon syrup, and one of orange syrup as sold for ices may be blended and used for the syrup instead of a freshly made one as given in the next recipe.

Assuming that about a quart of punch is required, make a lemon and orange syrup as follows:—put ten ounces of loaf-sugar into a pint and a half of water, add the zest of two limes and an orange; boil up, cool, and strain. Then stir into it a gill of lime juice and one and a half of orange juice. Pour the mixture into an ice-pail and freeze to the consistence of crushed ice, then stir in *meringue Italienne* made of four ounces of sugar and three whites of egg (see Marquise pudding) and finish with a sherry-glass of milk punch or the same measure half of rum and half of curaçoa. Serve in glasses.

Following this as a guide you can make the following:—

Sorbet au champagne:—Pine-apple water ice, the *meringue Italienne*, and a pint of champagne.

Sorbet au kirsch:—Raspberry water ice, *meringue Italienne*, and kirsch.

Sorbet au rhum:—Lemon water ice, *meringue Italienne*, and rum.

Sorbet à la Monastère :—A water ice as for Roman Punch, with *meringue Italienne*, and Benedictine or Chartreuse.

Sorbet au kümmel :—Red currant water ice, *meringue Italienne*, and *kümmel*.

Sorbet à l'Ecossaise :—Apple water ice, *meringue Italienne*, and whisky (for St. Andrew's day banquets).

N.B.—Sorbets must not be too sweet, and garnishes of chopped fruits are altogether out of place in them.

CHAPTER XIV.

Fruit Preserving.

TAKING into consideration the fact that we possess, in various parts of India, several varieties of fruits susceptible of preserving, it seems strange that so little is done now-a-days in the way of home-made jellies, jams, &c. In the time of our fathers, Anglo-Indian ladies were wont to pride themselves upon their guava and wood-apple jellies, their preserved pine-apple, and so on. The decline of this domestic industry, may, of course, be traced to the large importations of English and Australian jams, and the comparatively trifling price that is now attached to those commodities. Still I would ask you why,—as a *spécialité* that money can hardly buy,—should we cease to make guava jelly? And why should we not endeavour to bring novelty to the dessert-table in the shape of guava cheese, sliced pine-apple and mango in brandy, Cape gooseberry cheese, &c.? We all know how highly-prized guava jelly is in England, and that Cape gooseberry jam imported from South Africa commands a fancy sum at the few establishments at which it can be obtained in London. It is an established fact, too, that home-made jams and jellies with carefully picked and well-cleaned fruit, and the best sugar, surpass anything of the kind offered for sale. In the hope, therefore, that I may be able to recall attention to a good old-fashioned practice,

and encourage the revival of a very useful item of housekeeping economy, I propose now to give the general rules to be followed in fruit preserving and a few simple recipes suitable to fruit procurable in India.

Rules to be observed in fruit preserving.

1. Let everything connected with the operation be as clean and *dry* as possible :—The fruit, vessels, and jars or pots, as the case may be.

2. If you have neither a copper nor a brass preserving pan, use an enamelled iron, not a tinned utensil.

3. Use wooden, enamelled or silver-plated spoons, not iron or tinned iron.

4. It is by far the best economy to use the best sugar. Inferior sugar throws up a quantity of scum which is wasted ; the colour produced by it is dark, and its power as a sweetening agent is poor in proportion to its quality.

5. The bottom of a vessel used for preserving should not rest *on* the fire for the fruit nearest the heat is apt to catch at the bottom and burn, thus spoiling the whole contents of the pan. It is accordingly necessary to have a common iron rest or trivet made to raise the vessel an inch or so above the glowing charcoal.

6. Skim most carefully while the fruit is boiling, and stir after the sugar has been put in without ceasing.

7. Loaf sugar, broken rather small, about the size of a large pea, is better than Caster or powdered sugar which makes the jam too thick.

8. Follow the recipes carefully, for the processes vary according to the kind of preserve required.

Here is a list of fruits which either in jelly, or in jam, are well worth preserving:—The Bangalore strawberry, the Bangalore raspberry, Cape gooseberry* (a wild plant on the Hills, but capable of being cultivated in every garden during the cold season), the guava, mango, peach, orange, melon, pine-apple, roselle, pear, and apple.

Fruits with seeds, like raspberries, guavas, &c., are of course better in jelly than in jam. In the form of 'cheese' many fruits are nice. The process is simple. Whereas jelly may be described as the preserved juice of fruit, cheese may be termed its *purée*,—that is to say, the pulp and juice of the fruit deprived of skin, stones, &c. *Clear* cheese is, however, jelly reduced by gentle simmering to a more solid consistence.

The nicest form of strawberry preserve is, of course, that in which the fruit is kept whole, and the syrup, in which it is suspended, as clear as possible.

Strawberries preserved whole:—For this you will require two qualities of fruit: some *perfect* berries specially selected for the preserve; and some less good looking ones, very ripe, or those that have had bruised parts cut out of them, for the syrup. Commence by placing the selected berries in sugar: they should be very clean and very dry: in order to secure those essentials it is necessary first to bathe, and then to dry them, an operation demanding the utmost attention. Spread them on a large dish, without crowding, and dust over them *double their weight* of loaf-sugar well pounded and sifted. Now, having cleaned the berries intended for the syrup, and got rid of all earthy grit, turn them in as dry a state as you can into a China bowl: then, with a large silver fork, patiently bruise them, mixing with them their

* *Physalis Peruviana* known as *tiparee* in Northern India where it is cultivated and much improved both in size and flavour.

weight exactly of pounded sugar. Immerse the bowl in a stewpan, or other vessel containing boiling water, place the latter over a slow fire, and cover the bowl of fruit closely. Let the water boil slowly, and keep the fruit covered until the juice is drawn out, and begins to thicken. Now, pass the contents of the pan through a new freshly scalded hair sieve into an enamelled pan, pressing the pulp through also, and then boil it, skimming off the scum ; when the surface is clear, let it get cold. When perfectly cold, put the *whole* strawberries into the syrup, with all their sugar, and replace the pan over a *very* low fire gently warming its contents ; when warm, stop ; cool the fruit, again warm it, and continue alternate cooling and warming until it is clear. Let the warming be very gradual, and on no account let the syrup boil. If you perceive that the fruit has a tendency to break, remove the pan from the fire, and do not replace it until the contents have become perfectly cold. When the preserve seems nice and clear, you may wind the operation up by carefully placing it in the glass jars or pots you have prepared for it. In choosing the strawberries for this treatment it is obviously a wise thing to try and get them of an even size. If unequal in weight, the light ones will cook too soon and be inclined to break before the large ones are enough done.

Another method, especially for dessert strawberries, may be followed in this manner. Choose glass bottles in which fruit in syrup has been imported. See that they are clean and dry. Select *ripe* berries of a nice appearance, and take care that they are clean and dry. Then put them into the bottles, shaking them well down. Next pour into the bottles a syrup produced by boiling twelve ounces of sugar with three gills of water. Cork the bottles securely and put them into a *bain-marie* pan or stewpan

with cold water up to their necks. Bring the water slowly to the boil, then draw the vessel back and simmer for a quarter of an hour. Let the bottles and their contents then get cold, cork them again securely, waxing them over, and store them. A sherry-glass of maraschino or kirsch may be stirred into the syrup with advantage.

NOTE.—In order to prevent the bottles from knocking against each other during the boiling, which they are apt to do, and may get cracked by the concussion, it is a good plan to tie a small wisp of straw round each of them before immersion.

Strawberry jam can, of course, be made of fruit that would be unfit for whole preserving, still the same rules hold good with reference to careful preparation of the berries. After having cleansed, picked, and dried them, cut out all bruised parts with a dessert-knife, and in cases where the berry has a hard knotty point, cut it (the hard part) off. To three pounds of picked fruit, give *half* the weight, *i.e.*, one and a half pounds of sugar,—it cannot be too white for nice jam,—and keep it ready. First, boil the fruit briskly by itself for half an hour in a copper-pan, or a large enamelled one, over a good fire, stirring it constantly with a wooden spoon. Then remove the pan, and mix the sugar with the strawberries; replace the pan, and encourage rapid boiling, stirring without ceasing for half an hour; remove the scum as it rises and when clear, pour the jam into an enamelled basin. If the fruit be not of a sweet kind, three-quarters of a pound of sugar to a pound of berries will not be found excessive.

Remarks regarding Potting:—It is a mistake to be in a hurry about potting jams and jellies. As a preliminary step it is advisable to empty the preserve into a clean and roomy enamelled basin, to draw a cloth over its surface to protect the jam from dust, and leave it for twenty-four hours for observation. If signs of effervescence show themselves the jam must be boiled again, *i.e.*—put into a

pan cold, and gradually brought to the boil, being well stirred all the time ; it should be then cooled, and returned to the basin. If the fermentation be decidedly active, additional sugar is necessary. This should be gently dredged over, and stirred into the jam as it is heating. Avoid over-boiling, as it makes the jam waxy, and gives it a dark colour. If, after further watching, there are no signs of effervescence, the jam can be potted.

The glass jars or pots must be dry and clean. Fill them with jam to within half an inch of the tops, lay over the surfaces rounds of paper cut to fit the jars and dipped in brandy. Tie over the top of the jars larger rounds of paper brushed over on the inside with white of egg : do this while the papers are wet, and they will contract when dry, fitting the tops of the pots like the skin of a drum, and excluding all air.

For Strawberry jelly :—Equal weights of pure strawberry juice and sugar should be boiled together for half an hour, skimmed clear of scum, and then potted. Extract the juice as explained in the first recipe.

Raspberry jam made of the Bangalore fruit ought to be better called *blackberry* jam, for the berry is not a raspberry, nor has it the flavour of any fruit but the blackberry. For the jam, follow the recipe for strawberry jam. There are, however, two other methods of preserving this berry, *viz.* :—*Blackberry cheese*, and *Blackberry jelly*. The former is the more economical of the two.

The fruit is very sweet, so half a pound of sugar to the pound of berries will be found sufficient. Crush the berries, put them into a preserving pan, and set it on the fire for twenty-five minutes : the fire should be a brisk one : add a glass of brandy while stirring and skimming the surface of the preserve. When skimmed clear, pass the whole through a clean sieve into a bowl, extracting the seeds

only, weigh the *purée* and add half a pound of sugar for each pound of it. Dissolve the sugar and boil for twenty minutes. Skim and pour it into a basin. For a very solid cheese, you should return the *purée* to the preserving pan and reduce it somewhat, stirring to prevent burning, and then pot it.

For the jelly :—Simmer the fruit alone for a few minutes to extract the juice, pressing the berries lightly with a wooden spoon, then strain the juice and weigh it. After that, turn the juice into an enamelled pan and set it over a fast fire to boil for nearly twenty minutes ; next remove the pan and stir in sugar in the proportion of half a pound to a pound-weight of syrup : let it dissolve, and then return the pan to the fire for another quarter of an hour's boil ; skim and stir continually, and when the surface is clear, pour the jelly into glass jars, or pots.

NOTE.—Regarding strawberry and Bangalore raspberry jams, it must be noted that neither fruit possesses sub-acid to any appreciable extent. The consequence is that jams made of them are apt to be somewhat insipid. In England this is overcome by introducing a small allowance of red or white currant juice which provides the qualifying acidity, and I think that lime-juice in India might be employed advantageously for a similar purpose—a wine-glass of lime-juice to a quart of jam stirred in during the final boiling.

The Cape gooseberry, or Brazil cherry yields, as everyone knows, a most excellent preserve. The facility with which jam made of this fruit is sold on the Neilgherries is ample proof of its popularity. The supply is indeed never equal to the demand. Now, as I have before observed, nothing is easier than the cultivation of the little shrub that produces this fruit. It flourishes well at Bangalore, Secunderabad, and Kamptee, and would, no doubt, succeed anywhere in India, if planted after the heavy rains have passed off. Thus it may be safely asserted that we possess, in the Cape gooseberry, a fruit that

merits better attention, and one that would certainly well repay a little trouble at the hands of the market gardener. With regard to the Cape gooseberry jam, generally sold on the Hills, I believe I am right in saying that it is, as a rule, too sweet and waxy, the syrup, in which the fruit is preserved, being overcharged with sugar in the first instance, and then somewhat over-boiled. The consequence of this is that independently of its stickiness, the jam loses much of the flavour of the fruit.

Cape Gooseberry jam:—First of all be sure that the fruit is ripe, clean, and that it is also quite dry. Weigh it, and take exactly a similar weight of sugar: to every pound, add the juice of a couple of ordinary limes: put the sugar and lime-juice into an enamelled pan with half a pint of water per pound of the former and boil for ten minutes. Now add the berries, boil up once and simmer until they are cooked. It is recommended by some to *prick* each berry before commencing this stage of the proceedings.

The preserve is now ready, but it is, of course, wise to put it in a basin covered with a cloth for a day, so that any tendency to ferment may betray itself before potting. The syrup ought not to be thicker than that which is found in orange marmalade.

Cape Gooseberry cheese is made like the above with this exception:—After boiling the fruit and lime-juice together, turn the contents of the pan upon the sieve, and rub the fruit through it. Then put the *purée* so obtained into the pan again, and add the sugar, boil, skim, &c., as in the case of the jam.

For **Cape Gooseberry jelly** put the fruit into the enamelled pan and keep it stirred gently over the fire till the juice is extracted. Strain this from the husks, either through muslin or a silk sieve, &c., when it has all come

through, weigh it, add for each pound a sherry glass of lime-juice, returning it to the pan for a quarter of an hour's quick boiling. Take exactly half the weight of broken loaf-sugar, and amalgamate the juice and the sugar together in the pan off the fire and when dissolved give the jelly a final boil for ten minutes, skimming carefully during the boiling. In order to test the jelly before potting, pour a spoonful of it on a cold plate; if it congeals, it is ready.

Cape gooseberries can be bottled whole, if perfectly ripe, in the manner described for strawberries. A little brandy or liqueur may be blended with the syrup with advantage.

The Guava:—Of late years, careful cultivation has vastly improved this fruit, especially at Bangalore, where it is now not difficult to obtain a guava which, when quite ripe, is of creamy tint inside, and comparatively free from seeds. Jelly made from this variety of the fruit ought to be as clear as apple jelly, and about the same colour. Guava jelly of a darker tint suggests the idea that brown and not white sugar must have been used, that the preserve was overboiled and skimming dispensed with or insufficient. Home-made guava jelly, or cheese, ought, therefore, to be vastly superior to anything that we can buy, eclipsing even the well-known Pondicherry preserve which, sold in little earthenware jars, is about the best in the market. There is of course a kind of guava that cuts pink inside, which makes a slightly darker preserve than the white variety: but if prepared with really good broken loaf-sugar, and carefully skimmed, the jelly ought still to be pink and clear.

Guava Jelly.—Having selected the fruit, prepare a large bowl of cold water in which a wine-glassful of lime-juice should be mixed. See that the guavas are ripe and free from bruises, then pare them, and quarter them,

throwing each quarter into the bowl of lime-water as soon as it is ready. This will prevent the discoloration of the fruit. When all the guavas have been thus prepared, take them out of the water, and place them in an enamelled pan, covering them with the lime-water. That is to say, pour in enough water to cover the fruit, *and no more.* Boil until the fruit is broken, but not exactly pulpy, then turn it out upon a fine sieve, or into a large jelly bag, and let every drop of liquid drain from the fruit. It is essential that the draining should be left to itself : no assistance in the form of squeezing or pressure should be given during the process. It will take a considerable time to effect this draining satisfactorily. When drained, weigh, and return the juice to the preserving pan. Boil again, adding, by degrees, broken loaf-sugar at the rate of twelve ounces per pound of juice. Lime-juice, at the rate of ten limes to a hundred fine guavas, may now be added. Careful skimming is now most necessary, and when no more scum rises, and the jelly is quite clear, pour it while it is warm into an enamelled bowl, and if no signs of fermentation are observed after twenty-four hours, the preserve may be potted. A hundred good guavas ought to yield a nice quantity of jelly.

Guava Cheese :—Proceed just as if you were going to make jelly, but save the pulp from which you strained the juice. After having strained the juice, save about *a third* of it, and take the other two-thirds for jelly, proceeding as already described. For the cheese, put all the pulp into the pan again, and moisten it with the portion of the juice that you kept back ; stir the fruit about in the pan well, adding to each pound eight ounces of sugar, and a sherry-glass of lime-juice ; boil this well, skimming and stirring and gradually reducing until it assumes the consistence of marmalade, then turn the contents of the pan out upon a sieve, and press the fruit through it with

a wooden spoon, catching up the seeds. Fill your jars with the cheese while it is warm, and, when it has settled down, cover them in the usual manner.

Note here that the thrifty house-keeper should make jelly and cheese out of *one* lot of fruit, for she can make the former, as we have seen, out of two-thirds of the strained juice first, and then, with one-third reserved, she can turn the pulp of the fruit to advantage by converting it into cheese.

Mango Jelly:—This jelly should be made of sliced mangoes of a good grafted variety nearly, but not quite ripe. Peel and slice them, proceeding after that exactly as laid down for Cape gooseberry jelly, but use a pound of sugar to a pound of juice. By amalgamating the pulp with some of the juice, and then reducing it, a nice cheese or marmalade can be produced.

Pine-apple Preserve:—Pare off the rough outside of the pines, and cut them into half-inch squares one-third of an inch thick, picking out the seeds and eyes, and carefully removing all bruises. The fruit should be quite ripe, but not "on the turn" as cooks say. To each pound of pine-apple allow twelve ounces of sugar, and a tea-cupful of water. Turn this to a syrup, and, when it is perfectly clear, put it with the cut up pine-apple into the preserving pan, and stew gently until the fruit is quite soft, and looks transparent. After the usual observation, the preserve can be potted. The fruit may be shredded but the process is more troublesome.

Pine-apple Chunks should be treated exactly in the same way. Cut them in cube shapes, one and three-quarters of an inch long, three-quarters of an inch deep, and the same in width.

Pine-apples, if perfectly ripe, may be preserved in syrup in the manner described for bottled strawberries. Let

the fruit be cut in chunks of the size just given. A flavouring of rum improves the preparation.

Pine-apple marmalade is made by pulping the slices *à la purée*, and treating the pulp as explained for guava cheese, but without reduction.

Pine-apple in brandy:—Choose a glass prune jar, and trim your slices of pine to fit it: let them be ripe and juicy. Having washed and dried the jar in the sun, place a layer of the best powdered sugar at the bottom, upon that arrange a slice of pine, then sugar, and then another slice, and so on, till the pot is filled without being pressed down, then pour in sufficient brandy to cover everything —covering the top layer of sugar even—then secure, and put away the jar.

Indian peaches and apricots make a very good jam, marmalade, or jelly. It is, of course, necessary to select ripe fruit free from bruises, and to see that each peach is perfectly clean.

Peach preserve:—Having wiped the peaches carefully, cut them in halves, using a dessert-knife, remove the stones, peel off the skin, and scrape away any discolored flesh that there may be near the stone. Put the fruit into a preserving pan and boil quickly, stirring continually, for forty-five minutes to extract the juice. Draw from the fire, weigh the fruit, and mix with it ten ounces of well broken loaf-sugar to every pound of fruit, and a liqueur-glass of lime-juice; replace the preserving pan on the fire, let the sugar dissolve and the preserve come to the boil, skimming off the scum. Boil six minutes, and as soon as the surface is clear, lift the pan from the fire, and turn its contents into a large basin, cover the basin, and let the preserve rest for a night untouched. In the morning if you perceive any indication of fermentation, boil all to-

gether once more. You can detect fermentative symptoms easily by the collection of little frothy-looking bubbles on the surface of a preserve. When satisfied that the jam is sound, stir into it a liqueur-glass of brandy for every pound. Then pour the preserve into the jars, and when it has settled down, secure the tops of the pots in the usual manner.

Peach marmalade:—Having cleared, skinned, stoned and quartered the fruit, put it into a preserving pan over the fire, and stir it about until the juice is extracted and it is perfectly soft. Then pass the pulp through a coarse sieve, and beat it quite smooth, until no lumps remain in the *purée*. Then weigh it, and take an exactly similar weight of sugar; select a quarter of the kernels from the cracked stones, pound them to a paste with rose-water, and add them to the *purée*. Now, boil the mixture for a quarter of an hour, stirring without ceasing, and skimming off all scum as it rises. As soon as you find that there is no more scum to take off, you may pour the marmalade into a basin and follow the directions given for the jam in the preceding recipe.

Peach jelly can be made by following the recipe already given for guava jelly.

Peaches in brandy: See that the fruit is quite sound to begin with, and ripe without being too soft. Wipe the peaches, halve, trim, and put them into cold syrup: then simmer them very gently until just tender. Lift them out one by one, drain them quite dry, and, when quite cold, pack them in glass jars amid layers of pounded loaf-sugar: when packed, fill the jar with brandy, and cover it securely. Look at it from time to time, and as the peaches absorb the liqueur, add a little more. Some pack the jar with the peaches alone, and make a syrup separately of a pound and a half of pounded loaf-sugar dissolved in a

pint of brandy, this they pour round the fruit after having filled the jar. There is not, after all, a pin to choose between the two systems, for in the former, the sugar and brandy amalgamate and become a syrup in due course of soaking.

Brandied peaches are preserved in this manner:—Stew the peaches in a syrup made in these proportions: seven ounces of sugar to each half a pint of water, turning them frequently: when tender, put them with the syrup into glass jars (prune jars will do nicely), leaving an inch at the top to be filled with brandy, which should be poured in when the fruit is quite cold. Add the kernels of the peaches, blanched, and then cork down the jars securely.

The green fig is not often met with at dessert in the form of a preserve, yet it is capable of being turned to advantage in that manner, as follows:—

Green figs in syrup:—Choose a number of figs before they split from over-ripeness, and place them in a pan with sufficient cold syrup to cover them: then simmer them over a low fire till they are tender; take them out, reduce the syrup till clear and of the consistence of honey, and finish as in the case of brandied peaches.

Good orange marmalade is so easily procured that it would be absurd to go to the trouble of making it at home.

Roselle-jelly can be made by following any of the receipts for fruit jellies: it makes an excellent substitute for red currant jelly, and is by far the best thing to take with pork, being vastly superior to apple-sauce. In the old days, wild hog with roselle-jelly was looked upon as a *spécialité*. The cultivation of the roselle is, however, fast passing out of fashion.

Apples in whisky:—For this it is necessary to choose apples of a firm or close-grained kind such as russets, for those of a woolly or soft description cook to pieces and become pulpy. Pare the apples, cut them in halves if small, in quarters, if large, and scoop out their cores with a vegetable cutter. When trimmed, drop each piece into water acidulated with lime-juice to prevent discoloration. Prepare a syrup with three gills of water, one gill of whisky, the peel of two limes and their juice, and twelve ounces of sugar. Gently stew the apple-pieces in this until they are tender, then put them into the glass jars prepared for them. Add a gill of whisky to the syrup, and reduce it to the consistence of honey. Pour it over the apples and secure the jars.

Prune conserve:—An admirable dessert cheese can be made of prunes, simmered with syrup till tender (see page 15), then strained, pulped through a sieve, boiled again, and potted. Take a pound of sugar to a pound of pulp, which should be weighed after it has been passed through the sieve Lime-juice, and a little red wine, port, Burgundy, or claret assist a conserve of prunes materially.

CHAPTER XV.

Cakes, etc.

IT is unnecessary, in this Chapter, to wade through the numerous recipes for cakes that are to be found in every domestic cookery book. For, if the chief rules be mastered, any accurate receipt can be taken up, and followed successfully. The essentials to which I propose to refer are as follows:—The selection of ingredients and their preparation, the correct methods of mixing them, the composition of "icings," the utensils chiefly wanted, and the oven and its management. These hints, with a few general remarks concerning common errors, will, I hope, be useful.

Here, then, is a list of things generally employed in this branch of confectionery:—Butter, flour, eggs, currants, raisins, citron, candied peels, sugar, salt, limes, essences, almonds, pistachio nuts, chestnuts, milk, cream (rarely), baking powder, ginger and mixed spices.

A good-sized earthenware bowl or basin, or one of enamelled iron (kept for the purpose alone), is necessary for mixing work, together with a set of wooden spoons.

Cake tins should have moveable bottoms, in order that the cake may be the more easily turned out when baked.

If made of good materials, cakes will keep for some

days; accordingly, it will be found an excellent plan to have a tin cake-box,—shaped like a band-box with a closely-fitting top,—made for the storing of them. A cake kept in a covered tin-box will retain its freshness better than if exposed to the air.

A copper, or enamelled iron sugar boiler, is a utensil of the utmost use in this branch of the cook's work; the sieve should not be one used for savoury work, and the mortar should be one reserved for the sweet branch only.

In all other details the usual paraphernalia of the pastry-maker will come into play:—Baking-sheets, a good oven, a marble slab, and rolling pin, a strong all-wire whisk, a set of fancy cutters, and a set of fancy cake moulds. The three last named will not be wanted for ordinary cakes, but they will be found very useful when *petits fours*, biscuits, &c., have to be made.

Returning now to the list of ingredients, I need hardly assert that a good cake cannot be made without good butter. It is the questionable quality of this ingredient that ruins nineteen cakes in India out of twenty. When the cake is just cut, the error may sometimes escape detection, but the next day it cannot be disguised, and a noisome rancidity sets in,—a rancidity that can almost be smelt. Now as a *new* cake ought not to be eaten, it stands to reason that we ought to pay the strictest attention to this very important particular. True economy should counsel us to do so. Once tainted with the unmistakable mustiness of bad butter, a cake is wasted, and with it all the good things that have been used in its composition. So I repeat my thread-bare advice,—if you cannot make good butter at home, use the excellent substitute sold in tins. The slight saltish taste will be beneficial rather than otherwise, for a little salt is always mentioned in recipes given for cakes made with fresh butter.

Next in importance to the butter come the eggs. A musty bazaar egg, odorous of the decayed straw upon which it has rested, for goodness knows how many days, will do almost has much harm as the milkman's mixture of grease, to which I have just alluded. Select the eggs to the best of your ability, and, having broken the shells, empty the whites into one bowl, and the yolks into another, satisfying yourself of the freshness of each egg broken. Pick out the specks from the whites, then beat the yolks till they are light and frothy, and whisk the whites until the froth is as solid as possible, without any albumen being left at the bottom of the bowl. Until wanted, the eggs thus prepared should be put in the ice-box.

The flour should be as carefully selected, dried, and sifted, as that chosen for puff-pastry.

Currant and raisins should be picked, stoned, washed, and dried, with the utmost attention, as already explained in the case of puddings. The grit caused by currant stones, or bits of stick, will spoil an otherwise excellent cake.

The sugar is a very important item. It should be white and thoroughly refined. Pounded loaf-sugar is, of course, far better than any crystallised variety: it works with the other ingredients more easily, and is certain to be free from sand, and the minute particles of grit which so often find their way into granulated sugars.

Condensed Swiss milk is recommended by some writers for use in cake-making. It is sweetish, so an allowance must be made, when it is employed, in measuring the sugar. Our grandmothers held *sour* milk in high esteem, under an impression that it contributed to the spongy lightness of a cake.

Baking powder (to be put in the last thing before baking) is a valuable agent. It assists in the attainment of

lightness, and, at a pinch, may be used to make good the absence of eggs. Carbonate of soda is an equivalent.

If you use lime peel, or orange peel, see that it is pared as finely as possible,—just, as it were, the outside film of colour, without any pithy part attached to it. Very closely pared orange rind that has been soaked in brandy or liqueur will be found a pleasant help in some kind of cakes.

The directions often given for beating the butter for cake-making "to a cream" have been superseded by better advice which advocates the plan of mixing the butter with the other ingredients in a fluid condition—just liquefied and no more. It must not be hot, and should be added by degrees. The process of mixing should be carried out in this order:—First whisk the eggs, and, still using the whisk, add, by slow degrees, the sugar, the flour, the fruit garnish, the flavouring, the butter, and, lastly, the baking powder, or soda.

Almonds add very materially to the good flavour of a cake. I advise *pounding them to a paste*, with rose-water, taking three bitter ones for every ounce of sweet almonds used. The paste should be mixed with the ordinary ingredients. I think this method better than the usual one, for *lumps* of almond can scarcely be considered nice when encountered in a cake.

You cannot be too frugal in your use of *spice*. The Native cook is apt to spoil his cake by extravagance in this item. You sometimes cut a cake that is positively discoloured by the quantity of spice that has been mixed with it. A great many cakes are all the better *for the total absence of any trace of nutmeg, cinnamon, or cloves;* and, for my own part, I think that, if you have good citron, candied peel, almond paste, currants, and raisins, you can afford to leave the spice-box alone. Ginger, in the same

way, is frequently overdone: a little chopped preserved ginger is sometimes useful, but I would reserve grated ginger for ginger-cakes only. Really good citron is an excellent thing, and I think that prunes, stoned, and cut up into dice, add to the pleasant flavour of a cake.

Small cakes require a quicker oven than large ones, but, in any circumstances, the oven should, as a rule, be far more moderate in temperature than our cooks think. How often are cakes burnt externally before they are done in the centre? The charred crust can, of course, be rasped away, but such a course is very wasteful, and to be avoided, if possible. Let the oven be moderate in its heat, and then the centre of the cake will be baked well before the outside is burnt.

Observation.—There is a thing of the utmost importance in connection with cake-baking that I must not forget to mention, *viz.*, that it is a very capital plan to place *several layers of paper*, well oiled with salad oil at the bottom of the cake mould to begin with; and, when arranged satisfactorily, to put a wall of well-buttered white paper, protecting the side of the tin, also; this should be allowed to extend beyond the top of the tin a couple of inches at least to support the cake when it rises. The object of the thick foundation of paper is obvious: it protects the bottom of the cake from burning, and is a very necessary precaution, for, of course, the heat of the oven strikes with greater severity at the bottom of the tin than at any other part.

To test the baking of a cake, make a skewer of wood, and press it into the cake; if it come out clean, the cake is ready; if it bring out with it a coating of dough, the cake must be baked still longer.

Icing.

It is customary to finish rich cakes with icing. The term is of course derived from the wintery appearance produced on the surface of a cake by a canopy of white sugar which is also sometimes described by the word frosting. Delicately-made pastes of almond, pistachio nut, etc., are associated with icing when an elaborate cake is required, and these preparations are frequently also called icings. I prefer, however, to keep the two things distinct: the icing or frosting as the outer covering on the one hand, and the pastes by their proper names on the other.

Icing or **Frosting**:—It is, to begin with, necessary to have proper icing sugar for this preparation. In India, probably, this connot be purchased; but it can easily be made by pounding the best white loaf-sugar, and sifting it again and again, till the sugar is soft and powdery as flour.

Having done this, proceed as follows:—Put the whites of five eggs into a bowl or enamelled basin over ice or in very cold water and whisk them to a stiff froth mixing with it, by degrees as the froth forms, a pound of the icing sugar; sprinkle this with a juice of a lime. and continue whisking until the icing is smooth, white, and glossy, but not as stiff as meringue mixture; it will take a good deal of steady whisking to get this effect properly. To apply the icing, use a broad palette knife, spreading it evenly over the surface of the cake, and smoothing it neatly. This should be done while the cake is still warm after baking. When the icing has been laid on, the cake should be placed in a very moderate oven for the icing to dry and harden. Of course, icing can be tinted with cochineal, or spinach-greening. All ornaments must be laid on while the icing is still moist.

Chocolate icing:—Put six ounces of finely-grated chocolate into a stewpan, dissolve it over a low fire with just sufficient warm-water to form a smooth but thick paste. Now take it from the fire, and stir in, by degrees, working the mixture with a spatula, enough icing-sugar to bring the contents of the pan to the consistence of ordinary icing. When smooth and firm enough, spread this over the surface of a cake as in the case of ordinary icing. Chocolate icing forms an agreeable surface-dressing for numerous pretty little cakes.—the *Génoise au chocolate*, and *Biscuit á la Venitienne*, for instance. It can be perfumed with essence of vanilla.

For **Praline icing**:—Instead of chocolate, use powdered paraline (see page 23), and work as just described.

Coffee-icing is produced by a similar process. Make half a pint of the strongest black coffee you can in a percolator, and gradually thicken with icing-sugar, adding the vanilla essence.

Raspberry, strawberry, red currant and apricot icings are made in the same way, using strong syrup of the fruit as a basis.

Rose-icing is simply ordinary icing flavoured with rose-water and tinted with cochineal.

These icings are worth practising, for, as to be indicated later on, with their aid little cakes made of Savoy, or Génoise pastry, &c., cut into tasty little shapes, can be turned out most effectively for afternoon at-homes, receptions, &c.

Almond paste, when properly made, is a welcome addition to a rich cake. It is rarely met with in India, however, at its best. I think, nevertheless, that, if attention be paid to the following recipe, a little improvement upon ordinary almond icing will be attained. Select a pound

of sweet almonds (shelled), and a dozen bitter ones, blanch, peel and pound them to a paste with rose-water: when pounded nicely, whisk lightly with the paste the whites of four large or five small eggs, beaten to a stiff froth, and, by degrees, one pound of icing-sugar. Taste the mixture, and, if the flavour of the almonds be too faint, add a little essence of almonds; stir in a sherry-glass of maraschino and the juice of a lime with the sugar. Spread this paste at least an inch thick on the surface of the cake, thicker if you have enough, and cover it with a layer of ordinary icing.

Pistachio paste should be made exactly like almond paste: see that each nut is *sound* before casting it into the mortar. A musty nut will spoil the whole of the paste. Use rose-water during the pounding, certainly add the maraschino, and, if the colour be too pale a green naturally, strengthen with a little spinach greening. Pistachio paste is not often used for cakes; but it is invaluable as a top-dressing, for *Génoises*, *petits gâteaux*, *&c.*, of which more hereafter.

Pistachio nut and almond paste may be blended and used as directed for cakes.

Cocoanut, **Filbert**, and **Brazil-nut pastes** are made exactly upon similar principles.

A few Cakes.

A good English plum-cake, like a good English plum-pudding, is a national institution, and most mistresses of houses possess well tried recipes for more than one kind which need but little, if anything, to improve them. Nevertheless, a few trustworthy compositions may be jotted down for reference, if necessary.

Rich Plum cake:—One pound of butter, eight large or ten small eggs, one pound of sugar, one pound of flour, half a pound of almonds, eight bitter ones, one pound of currants, one pound of raisins, half a pound of candied peel, and half a pound of citron. If you *like* spice, you may use it, according to taste, up to half an ounce, but I strongly advise you to try to dispense with it altogether. Commence by whisking the eggs as lightly as possible in a large enamelled bowl, and then, still using the whisk, add the sugar: having amalgamated these well, mingle with them the flour and the almond (which should have been pounded to a paste with rose-water beforehand), and a salt-spoonful of salt. Now, mix in, by degrees, the currants, raisins, citron, and candied peel. I need not say that the two first should be most carefully picked, stoned, and washed; and that the two last should be cut up into moderately small pieces. As each thing is put in, the whole mixture should be vigorously stirred about, so that thorough incorporation may be effected. Lastly, pour in the butter just sufficiently melted to be fluid, and a tea-spoonful of baking powder. The composition is now complete. Have ready the cake-tin lined with buttered paper in the manner already described, pour in the mixture and bake, in a moderate oven, for about three hours. This cake may be "iced," of course, with or without almond paste, according to circumstances.

A plainer cake can obviously be produced by reducing the ingredients that conduce to so-called richness. Thus I would reduce the butter to half a pound, and the number of eggs to six; instead of the almond paste I would put in a tea-spoonful of almond or ratafia essence; and one pound of currants and raisins instead of two. For the rest, work as laid down in the former recipe. It is, of course, evident that exactly half of everything, or one-third less of everything, will produce a smaller, yet equally nice cake.

A Plain Plum cake for office:—One pound of flour, one tea-spoonful of Yeatman's baking powder, six eggs—or seven if they are small—half a pound of butter and sugar, half a pound of currants and raisins mixed, two ounces of chopped citron or preserved ginger, a glass of fruity Madeira, and a salt-spoonful of salt. Beat up the eggs and sugar, and the flour by degrees, then the currants and raisins, the citron, and the wine, lastly the butter melted, finish with the baking powder and bake.

Raisin cake:—A pound of butter, a pound of flour, and a pound of sugar: ten eggs, a table-spoonful of rose-water, a pound of well-stoned raisins, a salt-spoonful of salt, and one of baking powder. Beat the eggs, one by one, till very light, add the sugar, flour, and salt. Toss the raisins in dry flour, mix them into the cake, stir well, adding the butter melted and a glass of brandy. Put in the baking powder, and bake in moderate oven.

Madeira cake:—Break ten eggs into a basin and beat them well: add nine ounces of sugar to the beaten eggs by degrees: stir in nine ounces of flour, continuing the whisking throughout the process. Drop into the mixture a tea-spoonful of the essence of lemon and pour in nine ounces of butter melted until it is fluid. Have ready some finely-cut slices of citron, and stir them into the mixture, finishing off with a glass of brandy, sherry, or Madeira, and a tea-spoonful heaped up of baking powder. Butter a cake-tin, line it with buttered paper, arrange a star at the bottom of the tin out of strips of citron, and pour in the mixture. Time to bake, one hour. Let the oven be moderately heated.

The great thing to remember in making a Madeira cake is continual whisking. The cook's arm should never rest during the composition. It is, therefore, essential that the ingredients be all weighed, portioned off and ready, before the mixing commences.

A nice **Cherry cake** can be made by following this receipt, but substituting crystallized cherries for citron.

Almond Cake:—One pound of flour, eight ounces of sweet almonds (shelled), one ounce of bitter almonds, three-quarters of a pound of sugar, enough rose-water to reduce the almonds to a thin paste when pounded, three-quarters of a pound of butter, ten eggs, and a little lime-juice. Mix the cake in the manner already described, stirring in the almond paste. After all the ingredients have been thoroughly mixed, add a tea-spoonful of baking powder to finish with, and bake in a moderate oven.

Sponge cake:—Select seven fresh eggs. Take the weight of three of them in flour, and of four of them in sugar, then empty the yolks into an enamelled bowl, which place over a stewpan containing boiling water over the fire. Whisk the sugar and eggs together, and, by degrees, add the flour whisking it quite smoothly with any flavouring that may be liked. Take the bowl off the stewpan, cool its contents, and then whisk into it the whites of the eggs whipped to a stiff froth. Line a mould or tin with buttered paper, dust powdered sugar over the surface of the lining, pour in the mixture, and place a piece of buttered paper over the top of the cake to prevent its burning. This cake will take an hour and a quarter to bake, if the oven be heated at a properly moderate temperature.

The mixture may be put into a sponge-cake tin made with partitions, and in this way small sponge cakes will be produced.

Soda cake:—One pound of flour, six eggs, four ounces of sugar, six ounces of butter, half a pound of currants, or of raisins, or a few caraway seeds, and a tea-spoonful of carbonate of soda, and a gill of warm milk. Commence with the eggs, and sugar, as before; mix in the flour by

degrees, and the fruit or seeds, add the butter melted, stirring in the soda diluted with the milk last of all, bake in a moderate oven about an hour and three-quarters.

Rice flour cake:—Ten ounces of finely-sifted rice flour, ten ounces of butter, eight ounces of best sugar, ten eggs, a tea-spoonful of lemon or vanilla essence, and a wine-glass of Madeira. Mix together, as already described, and bake in a moderate oven an hour.

Seed (caraway seed) **cake**:—Half a pound of butter, half a pound of sugar, one pound of flour, seven eggs, one ounce of caraway seeds, and one and a half tea-spoonful of Yeatman's baking powder. Mix in the manner given for Madeira cake. Stir together briskly for a few minutes, and then bake in a moderate oven for one hour and a half. Increase the butter for a richer cake.

Dover cake:—Beat a pound of sugar, with eight eggs previously well-beaten; when well amalgamated, add two table-spoonfuls of almond paste pounded with rose-water. Now, mix into this twelve ounces of well-sifted flour, and eight ounces of liquefied butter, finishing off with a heaped up tea-spoonful of baking powder. Bake in a moderate oven for an hour.

Boston cake:—Half a pound of flour, half a pound of butter, five good sized or six small Indian eggs, six ounces of sugar, six ounces of well-stoned raisins, an ounce of citron thinly sliced, a salt-spoonful of finely powdered cinnamon, a salt-spoonful of salt, a glass of Madeira, and a heaped up tea-spoonful of Yeatman's baking powder. Mix in the manner explained for plum cake. Pour the mixture into a cake-tin lined with buttered paper, and bake for about an hour and a half in a moderate oven.

Wedding cake:—Commence operations for this work several days before the ceremony in connection with

which it is to play a part, and remember that cakes of this class improve with keeping. Take the currants, raisins, candied peels and citron, and prepare each of them carefully. Select the almonds, and see that they are pounded with rose-water. Examine the flour critically, and see that it is dry and well-sifted. Reject every egg that seems doubtful. As a little extravagance is pardonable, set the milk for the butter at home, and be in that way sure of the quality of that important ingredient.

The proportions of the various ingredients may be thus allotted :—Four pounds of currants ; half a pound each of citron, candied orange, and candied lemon peel ; four pounds of the best dessert raisins, picked, and cut into pieces ; a pound of sweet almonds and twelve bitter ones pounded to a paste with rose-water, and a sherry-glass of maraschino (the weight of the almonds should be taken after they have been shelled and blanched), four pounds of butter, four pounds of flour, six good sized Indian eggs to each pound of flour, two pounds of the best loaf-sugar pounded, the zest of two oranges and four limes, a table-spoonful of lemon essence and one of vanilla essence; half a pint of brandy, and half a pint of Madeira.

Work in this manner :—Having prepared the fruit, candied peels, almonds, etc., as before described, break the eggs into an enamelled bowl, and whisk them steadily until they are light and frothy ; then add, by degrees, the sugar and zests still whisking continuously till well-blended. To effect this properly, pounded loaf-sugar is essentially necessary ; crystallised sugar would not dissolve at all. Next put in the flour also by degrees, and continue the whisking as you add it The fruit, almond paste, and peels must then be introduced, sprinkling them into the composition, so that the distribution may be equally effected. Lastly add the liquids, and the butter liquefied.

After the addition of the brandy, Madeira, essences, and butter, which, by the way, should be managed spoonful by spoonful, the whole composition will look smooth; it will then be ready for the oven. Choose a round tin, somewhat shallow in proportion to its diameter, butter it with melted butter, line its bottom and sides with liberally-buttered white paper,—the bottom being protected from burning by at least a dozen layers of paper,—and pour in the cake mixture. Be careful not to allow it to fill the tin,—about a quarter of the depth should be left empty to admit of expansion during the baking, cover the top of the cake with a well-buttered paper to protect it from burning also, and then bake. The oven should be decidedly moderate, and five to six hours should be allowed for the baking. When ready, remove it from the oven, let it cool a little, and then turn it out. It is now ready for the almond paste, and sugar-icing.

Make the almond paste according to my previously given recipe, and let there be enough of it to coat the surface of the cake from two to three inches deep. When ready, *i.e.*, when the cake has been turned out, spread the almond paste evenly over its surface, and set it in a slack oven to solidify. The sugar-icing and ornamentation should be laid on afterwards, the less of the latter the better.

A small cake, say a quarter exactly of the recipe I have given, very carefully spread with almond or pistachio paste, and masked with icing, forms, when cut into delicate slices, a highly commendable dish for the *buffet*, at a garden party or afternoon "At home." Such a cake may also be made for Christmas.

Chocolate cake:—For five ounces of the best flour, take three of grated unsweetened chocolate and blend them together. Beat up first of all with a whisk eight

eggs with a pound of sugar, flavour this well with vanilla essence, and whip till it is well blended; then, by degrees, work in the chocolate powder and flour, and, when well mixed, add a liqueur-glass of brandy or one of maraschino, eight ounces of butter melted and a tea-spoonful of baking powder. Pour the mixture into a well-buttered tin lined with paper, and bake in a moderate oven. As this cake will rise in the baking, do not fill the tin more than three-quarters full. When baked, the cake may be still further embellished by chocolate-icing. If, on trying this receipt, you think it insufficiently flavoured with chocolate, take away, on the next occasion, an ounce of flour, and add an ounce of chocolate, and conversely, if too strongly flavoured, reduce an ounce of chocolate and add one of flour. If you use *Chocolate Menier* the sugar and vanilla essence must be reduced.

There are, of course, numerous other receipts to be found for cakes; but I think the list I have given will suffice to meet the requirements of all ordinary Indian households. The chapter can therefore be concluded with a few small cakes suitable for "At homes" and receptions.

Abricotines:—Make two thin slabs of Génoise or Savoy paste (see page 110). Place one over the other with a layer of apricot glaze (see page 44) between them sandwich-wise, and spread smoothly over the surface a masking of chocolate-icing. Dry in a very moderate oven, and, when nicely set, stamp out with ornamental cutters a number of *abricotines*—round, oval, square, or crescent-shaped, as you like. By varying the preserve, or substituting almond or pistachio paste for it, and changing the icing, a large variety of *petits fours* can be turned out in this manner.

Canadian cakes:—Twelve ounces of well-sifted flour, eight ounces of sugar, eight ounces of butter, six eggs, one table-spoonful of rose-water, a liqueur-glass of brandy, an

ounce of finely minced citron, a salt-spoonful of salt, and a tea-spoonful of baking powder. Beat the eggs and sugar together, and, when light, mix in, by degrees, the flour the rose-water, brandy, and citron ; beat the mixture until it is very light and creamy, adding the butter melted, and baking powder the last thing of all : when thoroughly mixed, pour the mixture into half a dozen small square tins lined with well-buttered paper and bake them in a moderate oven for about fifteen minutes ; or put it into a shallow tin, three-quarters of an inch deep and bake the slab as described for Génoise cake, page 110. When done the cakes, or the slab, as the case may be, should be covered with a layer of chocolate icing ; set the icing, and if it be a slab then cut the cake into nice shapes, pile them on a dish, and serve at afternoon entertainments, or at dessert.

Lisbon cakes:—Equal weights (say, half a pound each) of flour, sugar, and butter ; six eggs, a glass of Madeira, four ounces of almonds pounded with a table-spoonful of rose-water, an ounce of minced candied peel, a tea-spoonful of essence of vanilla, a salt-spoonful of salt, and a tea-spoonful of baking powder. Mix in the manner just explained. Line half a dozen little tins with well-buttered paper, pour in the cake-mixture, and bake in a moderate oven from twenty minutes to half an hour. These little cakes should be masked with almond paste and plain icing, and treated as laid down for *Canadian cakes*.

Petits gâteaux pralines:—Half pound each of sugar, butter, flour ; four ounces of powdered praline (see page 23), a tea-spoonful of lemon essence, eight small or six large eggs, and a tea-spoonful of baking powder. Mix as in the case of Canadian cakes, and pour the mixture into little tins lined with buttered paper. Mask with praline-icing.

For **Petits gâteaux à la Turque** follow the same directions, substituting coffee flavouring for praline, and masking the little cakes with coffee-icing.

Queen cakes:—Eight ounces each of butter, flour and sugar; six eggs, the zest of an orange and one lime with the juice of the latter, three ounces of finely-minced citron, and a tea-spoonful of baking powder. Whisk the eggs for ten minutes, add the sugar by degrees, whisk four minutes, add the flour also by degrees with the zest, juice and citron; then pour in the butter, working it well into the other ingredients and finish with the baking powder. Now, line half a dozen small tins with buttered paper, pour in the mixture, an inch deep, and set the tins in a rather quick oven: as they begin to set, open the oven and brush them over with glaze, and sprinkle four or five sugar-plums on the top of each cake, then close the door, and in about twenty minutes altogether the cakes will be ready. Queen cake tins are usually made in the shape of a heart.

Polonaises:—The same mixture as for Queen cakes omitting the citron, but flavoured with four ounces of powdered caramel (page 23). Bake in the same way in small patty pans about fifteen minutes, take them out of the oven as soon as they are done, and mask them with caramel icing, return them to the oven to set the icing, and then arrange them on a dish.

Croisants aux fraises:—Make these like *abricotines*, only substitute strawberry for the apricot, cut them in crescent shapes, and mask with strawberry-icing.

Petites Swisses:—Make a Swiss roll as follows:—Break seven eggs into a basin, add half a pound of caster sugar, whip over a saucepan of boiling water for twenty minutes, take off and continue whipping till cold, then stir in six ounces of flour and six of butter, melted but not

oiled, cover a baking sheet with buttered paper, pour the mixture over it and bake in a moderate oven until just set. Take the tin out of the oven and turn the slab of paste over upon a sheet of kitchen paper sprinkled with caster sugar. Spread its surface with jam and roll it over quickly while hot. Set this in the oven again to finish baking; when done, take it out.

When cold the roll may be cut crosswise into little cakes and these may be masked with any nice icing. Instead of jam the surface of the slab may be spread over with almond or pistachio paste. Do not reduce the quantity of butter for, if that ingredient be insufficient, the paste will snap when being rolled.

Plain Plum bun:—Into one pound of the best imported flour, mix two heaped-up tea-spoonfuls of Yeatman's baking powder, and half a tea-spoonful of salt. Work into that, in a dry state, two ounces of butter and two ounces of sugar, mix well and then stir in two ounces of well-picked and washed currants, and, if liked, a tea-spoonful of caraway seeds. Now make a hole in the centre of the mixture and dilute it with half a pint of lukewarm milk, with which two eggs have been briskly whipped. Mingle thoroughly with a couple of wooden spoons, and, when the dough is ready, pat it into bun-shaped portions, place them in round patty-pans, which should be lined with paper freely buttered, and bake in a brisk oven.

Observation:—Instead of baking powder, and imported flour, very good rolong and toddy may be used, but see that each ingredient used is good: the quantity of toddy should be regulated by the amount of flour, no milk should be used, but just enough toddy to complete the dough. These remarks apply to the following recipes in which it will be found that I speak of Yeatman's powder. When

toddy is used, time must be given for the dough to rise before baking takes place.

A nice **light bun** is also made with one pound of flour, half a pound of sugar, half a pound of butter, the yolks of six eggs whipped well, the whites of three of them stiffly frothed, a quarter of a pint of warm milk, a dust of nutmeg, and either three ounces of currants or the same weight (one ounce each) of candied orange, candied lemon, and citron, a half tea-spoonful of salt and a heaped-up tea-spoonful of Yeatman's powder. Mix as in the foregoing recipe, putting the baking powder in last, and bake.

Yeatman's recipe for a **bath bun** is given as follows:—"Half a breakfast-cupful of butter, one and a half cupful of sugar, four eggs, one and a half tea-spoonful of Yeatman's powder, half a cupful of candied lemon peel, sliced thinly, one and a half pint of flour, half a pint of milk. Rub the butter and sugar to a smooth cream; add the eggs, beat a few minutes longer; then add the flour with the powder sifted in it the candied peel, and then the milk. Mix into a moderately-firm batter. Pour the mixture into some large mince-pie tins well-buttered, sift some sugar over them and bake for fifteen minutes in a nice hot oven."

Observation:—All buns should be glazed, *i.e.*, brushed over with a glaze made of raw white of egg whipped with icing-sugar to the consistence of liquid gum; sugar should also be dusted over the glaze. Draw the buns from the oven when about half done, glaze them, and push back into the oven to finish the baking.

Hot Cross buns:—With two pounds of flour mix a pound of butter, a pound of sugar, a quarter ounce of spice, one tea-spoonful of salt and four (well filled) of Yeatman's powder. Make a hollow in the centre of the flour and dilute it with half a pint of warm milk, in which the yolks of four eggs have been beaten; mix this

until it looks like a firm batter and stir in the whites of the eggs whipped to stiff froth; then pat the buns into shape, marking each one with a cross, and set them upon a well-buttered baking tin. Glaze in the manner just described.

The **Sally lunn** is a good old-fashioned breakfast cake. Rub four ounces of butter into a pound of flour, add a tea-spoonful of salt and two of Yeatman's powder heaped up; make the mixture into a light dough with half a pint of lukewarm milk, in which four yolks of eggs have been beaten, make the dough into thick muffin-like cakes, and bake; or put it into muffin rings upon a well-buttered baking tin, and set them in the oven. If liked sweet, two ounces of sugar should be added.

Tea cake:—Beat two eggs in a slop-basin. Warm a gill of milk and melt in it two ounces of butter. Mix the buttery milk and eggs together, and, by degrees, stir in a little less than three-quarters of a pound of flour, a pinch of salt, and an ounce of sugar. Beat altogether to a very light dough, stirring into it last of all a heaped-up dessert-spoonful of Yeatman's baking powder. When quite thoroughly mixed, put the dough within rings upon a well-buttered baking-sheet, and bake for a quarter of an hour, or twenty minutes. The rings should be made of block tin, four and a half inches in diameter, and an inch deep. Omitting the sugar, this makes a delicious breakfast cake. Serve in a napkin straight from the oven.

Gingerbread.

Gingerbread cake is a useful cake for luncheon, and it may be that few require instruction regarding it. There are, however, so many varieties of gingerbread, that it is just possible I may present a recipe or two not commonly known.

For a *superior* cake of this description, the following proportions are given by an old authority :—Six ounces of sugar, six ounces of butter, one pound of flour, one pound of golden syrup, six eggs (ordinary Indian size), one ounce of powdered ginger, the juice of two limes and a table-spoonful of brandy. Beat the eggs to a froth, then add the syrup by degrees, beating the two together steadily, and continuing the beating as the sugar and flour are gradually put into the mixture. Add the butter (melted) also gradually. Last of all, stir in the ginger, lime-juice, brandy, and, when thoroughly incorporated, pour the mixture into a shallow tin, previously lined with a well-buttered paper, and bake in a moderate oven. A gingerbread tin should be rectangular, and about three or four inches deep.

The use of spice in gingerbread is sometimes overdone. A very little, if any, is necessary. In speaking of the use of spices, the great Dr. Kitchiner enquired why people *mixed* spices? "If you require spice," said he, "select one and stick to it." Following this principle it would seem obvious that if you want gingerbread, you should be contented with *ginger* only as a flavouring agent. To prove, however, how people differ in taste, read the following recipe given in a curious old book for a "powder for gingerbread" :—

"Pound thoroughly in a mortar, two ounces of coriander seed, two ounces of caraway seed, two ounces of powdered ginger, half an ounce of grated nutmeg, half an ounce of cloves, three-quarters of an ounce of fennel seed, and three-quarters of an ounce of aniseed. Sift the powder thoroughly, then keep it like curry powder (which I should fancy it resembled) in bottles well corked down. When about to make a cake, dissolve one ounce of the powder in syrup made of a pint of water, with two pounds of sugar boiled to the consistence of treacle."

Now, here we have the following proportions :—Six and a half ounces of various spices, to two of ginger. A cake containing a concoction of this kind may be, as another writer observes, "good for assisting digestion," but I demur to its being called "gingerbread." Let it rather be termed a "spiced cake."

Treacle is generally considered a necessary ingredient in these cakes. It imparts, of course, a brown tint according to the quality of the sugar from which it is extracted. As commonly sold at home, it is the "viscid, brown, uncrystallized syrup which drains from brown sugar, during its formation, from the sugar refining moulds." And in India it is generally made with jaggery which is turned to syrup with water, clarified, and then boiled until the proper consistence is reached.

As, however, neither the flavour nor the colour of molasses are by any means essential in a gingerbread cake, I would use ordinary good brown sugar, and make a syrup of it using two pounds of sugar to the pint of water. This clarified and boiled to the consistence of honey will yield the refined kind of treacle sold by good grocers at home under the title of "golden syrup."

Almond Gingerbread :—Mix an ounce of powdered ginger with a quarter of a pound of rice flour, or ground rice, and three-quarters of a pound of ordinary flour. Put into a jar, one pound of clear treacle, half a pound of sugar, eight ounces of butter, the peel of two limes very finely peeled, and their juice, and a paste made of six ounces of sweet almonds, with eight bitter ones, pounded with rose-water. Keep the jar in hot water, stirring it well until the butter melts, and the mass is thoroughly well mixed. When satisfactorily worked, stir the mixture, by degrees, into the flour. Beat together until quite light, add a heaped-up tea-spoonful of baking powder, and bake

in a buttered tin, or in a number of small tins. It will take about an hour and a half whole, or half an hour in small cakes. A moderate oven is necessary.

Dutch Gingerbread:—Warm a pound of fine treacle in a bowl over a low fire, stirring into it six ounces of butter. When dissolved, beat into it as much flour as will form a stiffish batter with half an ounce of powdered ginger. When quite smooth, add two ounces of candied peel sliced finely, and a tea-spoonful of baking powder. Bake as before laid down.

Honeycomb Gingerbread:—Put four ounces of fresh butter into a jar near the fire, or in a vessel filled with hot water, and when it has melted, stir into it half a pound of treacle, and half a pound of sugar. Mix half a pound of flour with one table-spoonful of ground ginger, the finely chopped peel and the juice also of a couple of ripe limes, and a liqueur-glass of brandy. When the butter, treacle, and sugar have been thoroughly liquefied, stir the flour, etc., by degrees, into them, beating the ingredients together thoroughly and finishing off with the brandy. When nicely amalgamated, spread the mixture very thinly upon buttered baking tins, and bake in a moderate oven, watching it carefully. As soon as the gingerbread seems sufficiently done, take it out of the oven, cut it into squares, and curl each square over like a wafer biscuit.

N.B.—All gingerbreads should be kept in an air-tight tin, or they will become flabby.

Gingerbread:—Half a pound of butter, half a pound of sugar, half a pound of treacle, one pound of flour, half an ounce of ginger, five good eggs, and a tea-spoonful of baking powder. Mingle the butter, sugar, and treacle in a jar as aforesaid, then beat the eggs into the mixture, by degrees, and stir it into the flour gradually, add the

ginger and the baking powder. When thoroughly beaten together, pour into a tin, and bake.

A Plain Gingerbread cake for the nursery or office may be composed in this way :—Three-quarters of a pound of flour, five ounces of butter, three ounces of sugar, half a pound of treacle, half an ounce of powdered ginger, and a tea-spoonful of baking powder, with the finely peeled rind of a lime minced small, and its juice. Mix the flour and ginger powder thoroughly, and then mingle them with the treacle, butter, and sugar, all melted together : stir in the baking powder, the peel, and lime-juice, and, when thoroughly mixed, bake.

Richmond Gingerbread (American) is made with :—One breakfast-cupful of sugar, one ditto of treacle, one ditto of butter, one ditto of new milk, four cups of flour, six eggs, a tea-spoonful of Yeatman's baking powder. Beat the sugar, butter, and treacle together till nice and creamy, add the yolks well beaten, then the flour by degrees, with the milk, lastly the whites whipped to a froth, and the baking powder. This may either be baked as a cake, or be poured into small tins and baked.

Half-cup Gingerbread (American) :—Half-cups each of sugar, butter, treacle, milk ; half a pound of flour, three eggs, half a table-spoonful of ginger, and half a dessert-spoonful of baking powder. Melt the butter, sugar, and treacle, and beat thoroughly before adding the yolks and milk ; then mix in the flour, ginger, and whites of eggs, alternately, whipping briskly ; lastly, put in the baking powder, bake as a cake, or in tins.

White Gingerbread :—Rub three ounces of fresh butter into eight ounces of flour ; add a pinch of salt, four table-spoonfuls of sifted loaf-sugar, the finely chopped rind of lime, the juice of one, a tea-spoonful of ginger and as much baking powder as will cover an eight-anna piece

dissolved in a breakfast-cupful of lukewarm milk. Mix all together in a smooth firm paste, roll it out on a floured board, stamp it into rounds with the rim of a wine-glass, place them on a buttered baking-sheet, and bake immediately in a moderate oven.

Hunter's Gingerbread is a handy ginger biscuit for luncheon. Put into a bowl a pound and a half of flour, three ounces of sugar, one ounce of minced candied peel, a table-spoonful of powdered ginger, with a few drops of essence of lemon, and mix together with a pound of treacle slightly warmed with three ounces of butter. Make it into a smooth paste. Roll it out on your pastry slab, cut it into strips about three inches long and one broad, and bake on a buttered tin. Store these gingerbreads in a tin box. If the same paste be rolled a quarter of an inch thick, stamped out in small ovals, and baked till crisp, you will have "**Gingerbread nuts.**"

CHAPTER XVI.

Biscuits and Dessert.

ALTHOUGH we can now get excellent biscuits imported from the best English makers at moderate cost, it is, I think, as well that my readers should have a few recipes to fall back upon in case of necessity.

A Plain Wine biscuit not sweetened :—Into half a pound of the best well-sifted flour rub one and a half ounce of butter. Carry this out by degrees, that is to say do not put all the butter into the flour at once, mix it in bit by bit ; then make a stiff paste of the flour and butter by stirring into them a quarter of a pint of lukewarm milk. Roll this out thin,—very thin,— cut it into rounds with a two inch cutter or the rim of a claret-glass ; prick each biscuit with the points of a steel fork, then lay them out upon a lightly floured baking-tin, and bake in a very moderate oven. The pricked side should be turned downwards. A pinch of salt may be rubbed in with the butter. Some people mix their paste for this biscuit in a different manner as follows :—Having dried and sifted the flour, they put it into an enamelled pan, then they dissolve the butter in the milk over the fire, and proceed to make the paste while the buttery milk is still warm. Keep these biscuits in a close-fitting tin.

Thin Water biscuits:—With eight ounces of flour and a tea-spoonful of salt mix, by degrees, enough lukewarm water to make a pliant dough; work it smoothly, and roll it out on a pastry board as thin as possible, cut this into rounds two and a half inches in diameter, prick them with a fork, and bake gently till coloured nicely.

Arrowroot biscuits:—Three ounces of arrowrcot, four ounces of ordinary flour, four ounces of butter, four ounces of pounded loaf-sugar, four Indian eggs, a tea-spoonful of vanilla or lemon essence. Whisk the eggs well and whisk the sugar, over which sprinkle the flavouring essence; when well mixed, work in the flour and arrowroot in alternate table-spoonfuls and add the butter melted, but not oiled. Roll the paste out, and cut it into rings, say, a quarter of an inch thick; or, if too moist to roll, butter a baking-sheet, drop dessert-spoonfuls of the batter at intervals over its surface, and bake in a moderate oven.

Caraway biscuits:—Beat four eggs with four ounces of powdered sugar to a good froth, add by degrees sufficient flour to make a stiff paste, mix in four ounces of dissolved butter, shake into it a few caraway-seeds, roll it out thin, cut it into rounds, and bake.

Naples biscuits:—Six ounces of flour, three ounces of loaf-sugar pounded, six eggs, a little rose-water. Beat the yolks well, saving the whites separately, add the pounded sugar, whisking the mixture freely, and dropping in the rose-water; then put in the flour gradually and add the whites of the eggs beaten stiffly. Mix well together, form the biscuits by f rcing the paste through a forcing bag in long fingers, upon a baking sheet and bake in a gentle oven.

Convent biscuits:—Whisk the whites of nine eggs to a stiff froth. Beat the yolks well with a pound of well-sifted sugar. Blanch half a pound of almonds and five

bitter ones and pound them to a paste with rose-water. Then mingle the almond paste with the white of egg froth, and beat them afterwards into the yolks and sugar. Now, add a quarter of a pound of flour by degrees, and stir into the mixture an ounce of citron finely minced, and an ounce of candied lemon peel also minced. When thoroughly mixed, put the mixture (half full) into shallow tins, like sponge-cake tins, and bake till they rise and begin to take colour; then turn them out, and let the bottom of the biscuits harden.

Ginger biscuits:—Weigh eight ounces of flour, then four ounces of white sugar, and enough powdered ginger to satisfy your taste (probably a quarter of an ounce), mix the whole together with the yolks of five eggs well beaten; stir in four ounces of butter liquefied, and, when satisfactorily amalgamated, butter a sheet of paper freely, and force the biscuit mixture upon it at intervals, allowing space for its spreading in the baking. Bake a light colour in a moderate oven.

Sponge biscuits:—For these you must have a few little square tins. Beat the yolks of six eggs thoroughly, and stir into them half a pound of well-sifted sugar. Whisk until bubbles rise to the surface of the mixture, then add the whites, which should have been whipped to a stiff froth first. Beat all together, stirring in from five to six ounces of flour and a salt-spoonful of lemon essence; when thoroughly mixed, pour it into the little tins, and bake. Sift powdered sugar over them before baking, and butter the tins liberally. The oven should be brisk.

For **Crisp biscuits** a stiffish dough is required. To one pound of flour, add the yolks of two eggs, and just sufficient milk to mix the dough. Beat and knead the paste until it is quite smooth, then roll it out thin, cut it into rounds, and bake in a slow oven for about a quarter of an hour.

Ladies' Wine biscuit:—Mix three ounces of ground rice, and three ounces of finely-sifted loaf-sugar. Make them into a paste with four fresh eggs. Beat altogether for some minutes vigorously, then spread the mixture evenly and thinly on some sheets of well-buttered paper, place this in a buttered baking tin, and bake for twenty minutes. Then stamp out the paste so baked, into ornamental shapes (stars, crescents, ovals, &c.), and mask them with rose-icing already given and put them into a warm oven till the icing sets.

Pistachio biscuits:—Take half a pound of pistachio nuts (shelled) and two ounces of sweet almonds (shelled). Blanch all the nuts and peel them. Next, pound them together, using rose-water during that operation. Whisk the whites of four eggs to a very stiff froth, and still whisking, pass in the nut paste with them with eight ounces of icing sugar, and the same of flour. When thoroughly beaten, and mixed together, add a liqueur-glass of maraschino. Roll the paste about half an inch thick, cut this into crescent shapes 1½-inch long; bake in a moderate oven. Whip the white of an egg with a table-spoonful of sugar to a smooth glaze, and when cold brush the biscuits over with it. Dry in the oven two minutes. If the colour be too pale a green, mix a little spinach-greening carefully made with the paste until you get the tint you require.

Cocoanut biscuits are made by whisking five eggs briskly with nine ounces of sugar and then adding six ounces of grated cocoanut, four ounces of flour and a tea-spoonful of vanilla essence. This mixture will form a paste, which should be patted into cones with a wooden spoon or spatula. The cones should be laid upon well-buttered paper, and baked in tins until lightly coloured. Or it may be rolled and cut into any fancy shapes that may be liked. Finish as explained for pistachio biscuits.

The following recipes for "*petits fours*" will be found easy:—

Pistachio macaroons:—Blanch and peel seven ounces of shelled pistachio nuts, and seven ounces of shelled sweet almonds. Pound them in a mortar to a softish paste, moistening them with white of egg, add a quarter of a pound of sugar, and one table-spoonful of maraschino, with a little spinach colouring. With a tea-spoon form the paste into little balls, three-quarters of an inch in diameter, and put them on some sheets of paper leaving a two-inch space between each macaroon: dust over with finely-powdered sugar, and bake in a slow oven. When done, take them out of the oven, and turn the sheets of paper over, so that the macaroons may rest on the table, wet the paper at the back of each macaroon with a brush dipped in water to facilitate taking them off, and then keep them on a sieve till wanted.

Chocolate macaroons:—Blanch and peel half a pound of shelled sweet almonds: pound them in a mortar, and add a quarter of a pound of sugar and a quarter of a pound of chocolate slightly warmed in the oven. Mix these ingredients to a softish paste with whites of eggs, shaping and finishing them like the foregoing.

Almond Paste loaves.—Blanch and peel ten ounces of sweet almonds; pound them to a paste with ten ounces of pounded sugar, and a table-spoonful of rose-water, adding sufficient white of egg to bring the mixture to the consistency of a stiffish paste. Divide the paste into portions the size of a walnut, shape them into ovals, brush them over with white of egg, and place them on a buttered baking-sheet; make an incision a quarter of an inch deep along the centre of the loaves, and bake them in a slow oven. When done, take them out, and when cold, fill the opening with some apricot jam reduced stiffly as for glaze.

Almond Paste crescents:—Blanch, peel, and pound ten ounces of almonds ; add ten ounces of pounded sugar and moisten to a stiffish paste with white of egg. Sprinkle a pastry board with powdered sugar, roll the paste out over it to a quarter of an inch in thickness, and cut it out into crescents with your cutter. Bake them in a slack oven, and, when cold, glaze them with some sweetened whites of egg flavoured with maraschino. Dust some powdered sugar over them, and dry them in the oven for two minutes.

Bouchées Framboisées:—Break eight eggs, separating the yolks from the whites. Put the latter in a whipping bowl and the yolks in a basin with half a pound of sugar. Work the yolks and sugar together with a wooden spoon for five minutes. Whip the whites as stiffly as possible, and add them to the yolks and sugar: stir in a quarter of a pound of flour, mix and put the paste into a forcing bag with a wide funnel. Press it out into rounds about an inch and a half in diameter on to some sheets of paper. These will spread a little, and the side touching the sheet will be flattened. Dust some powdered sugar over them, and bake them in the oven. When done, trim the rounds neatly with a round cutter, spread the flat surface of each round with raspberry jam, and place another round over it sandwich-wise to make a *bouchée*. Glaze the *bouchées* thus made with raspberry icing following this process:—Boil one pound of icing sugar in a pint of water, skimming it carefully: when the sugar produces air bubbles, skim a little off with the spoon and plunge the spoon immediately into cold water: if the sugar comes off the spoon easily, the syrup is ready. Add at that moment a breakfast-cupful of raspberry juice, take the syrup off the fire, and let it cool. Then work it with a spatula until it is quite smooth. Put it into a basin, melt it, giving it a touch of

cochineal till of a rose pink color, then stick a skewer into a *bouchée*, and dip it into a liquid icing, and set it on a wire drainer to set; when all have been so dipped, dry them in the oven for a couple of minutes, and then put them away to cool.

Bouchées au chocolat are made like the above, substituting apricot jam for raspberry, and chocolate icing for the raspberry icing.

Bonbons are now so easily procurable from the confectioners that it is scarcely worth while to try to make them at home. **Chocolate creams** are, however, so popular that I give a recipe in case some of my readers may like to attempt them :—

Boil a quarter of a pound of icing sugar with a stick of vanilla until the syrup guage registers 40°. Add two table-spoonfuls of the thickest cream, and pour the whole into a basin. When partly cold, take out the vanilla, and work the sugar with a wooden spoon until it forms a paste, and divide this into portions the size of a hazel-nut. These are to form the centre or heart of the creams. Next, melt half a pound of chocolate in a sugar boiler, adding syrup enough to bring it to the consistency of thick custard. Dip each little ball of paste into this, coat it well, and then lift them out with a fork, laying them on a dish to cool. Take them off when cold, and set them in the oven to dry for two minutes.

Confectionery, however, is a study in itself. Unless provided with a saccharometer, special moulds, etc., etc., it is impossible to produce satisfactory specimens of the art. Chocolate creams, for instance, are set in peculiar moulds made in the style of bullet moulds, and thus present a perfectly rounded and smooth appearance when they are turned out. Failure in attempting bonbons is

both annoying and expensive: so it is far better to purchase what may be wanted and avoid disappointment.

Dessert.

Although coming last, the dessert is not the least important subject for our consideration. First of all the table must be laid out as tastefully as possible before dinner is served, and, as the dishes arranged upon it are continually before the eyes of the assembled guests, their contents must be carefully selected.

No *fresh* fruit, such as melons, mangoes, pine-apples, strawberries, &c., should be placed on the table to begin with. The dishes containing them should be kept in a cool place, outside the dining room, and when the wine is put upon the table, they should be handed round, places having been reserved for them amongst the other dessert dishes in the origin. The reason of this is obvious. Ripe fruit, of the kinds I have mentioned, is, on the one hand, powerfully scented, which, to some people, is offensive during the discussion of savoury food, and, on the other, it cannot stand exposure to hot air without considerable deterioration.

There is something exceedingly refreshing in cold fruit of a choice description:—iced mangoes, strawberries, or pine-apple for instance. So, if particular with regard to the minutiæ which constitute success in dinner-giving, the lady of the house should divide her dessert into two parts:—Part the first being principally ornamental, and part the second the *pièces de résistance* or things to be eaten.

Concerning Part I, little need be said. It is generally admitted, I believe, that the decoration should be as flat as possible, so that a general view of the whole party can

be obtained without any intervening obstruction. Thus fashion has banished the huge silver epergnes, centre pieces, &c., that some years ago were so highly esteemed. The surface of the table is now made to represent an Italian garden, while here and there, at intervals, small china jardinières containing dwarf ferns embedded in moss, and resting on mirror slabs break the general level of the tiny flower beds. Dotted amongst the flowers, silver, glass, or china dishes are arranged. These should hold bonbons, crystallized and dried fruits, nuts, salted almonds, choice preserves, biscuits, and so on. The success of Part I depends then upon the good taste exhibited in the floral decoration, and a nice selection of dried fruits, preserves, &c., for the little dishes.

In Part II we have the dessert ice, iced fresh fruits with cream, fruit salads, hot nuts, olives, &c., things, that is to say, that ought never to be set upon the table at the commencement of dinner. Olives should be opened on the spot, for, unless covered with salted water, they rapidly lose colour if emptied into a dessert dish an hour or so before they are wanted and may be spoilt. With iced strawberries, melons, mangoes, pine-apples, &c., powdered *loaf*-sugar should be handed, and whatever special adjunct custom decrees as well, such as iced cream with strawberries, and powdered ginger with melon. Liqueur brandy, or rum, is a great assistance to pine-apple, if poured plainly over the slice, or used as a sauce, as in pine-apple salad; and no one will regret trying a liqueur-glass of brandy with a ripe mango, as follows:—

Having before you an iced mango of a really good variety, and in perfect condition, slice off the upper piece as you would decapitate an egg, with this difference, that the mango must be sliced as it rests naturally *on its side*, lengthwise, and not be set up on end as an egg. Well,

having sliced off this piece, put it on one side of your plate, and proceed to scoop out the stone with your silver spoon, detaching in that operation as little of the flesh of the fruit as you can. Having extracted the stone, scrape the pulp out of the slice you first cut off, and empty it into the cavity left by the stone; now detach the rest of the pulp round it, and mix the whole well together, adding a liqueur-glass of liqueur brandy, and a dessert-spoonful of powdered loaf-sugar. If the mango be really well iced and a *good* one, the result will be found very pleasing.

Inasmuch, however, as at a dinner party the eating of a mango may be considered out of the question, slices of the fruit, dressed as I have just described, iced, and served as a salad, form a very nice dessert-dish.

The association of spirits and liqueurs with fresh fruit is considered by many to be quite as appropriate as the use of cream. In handing round melons, mangoes, pine-apples, strawberries, &c., therefore, I would always let the brandy accompany the cream, so that those who prefer the former may have an opportunity of indulging their taste.

As a dessert-dish nothing is nicer for a change than a **Strawberry salad**:—Having obtained a nice dish of strawberries, pick off their stalks, casting each berry into a slop basin full of cold water: stir them gently round in the water to get rid of sand, earth, &c., &c.; then set them on a clean sieve to drain: when thoroughly dry, arrange the fruit in a pyramid upon a dessert-dish, using a dessert-knife and fork to conduct the operation, and handling each berry carefully. When you have arranged the bottom layer of your pyramid, dust over it a layer of pounded loaf-sugar, continuing a similar process until you crown the pyramid with the choicest berry; now measure a liqueur-glass of the best brandy you can command, and let the spirit trickle in and over your layers of strawberries;

do this with a tea-spoon very gently, drop by drop, until the sugar has absorbed the brandy, then give the pyramid an external dusting of sugar, and put the dish in the ice-box.

The **Pine-apple salad** is made as follows:—Choose a ripe juicy pine, and either tear it to pieces with two forks or slice it up. Of course, the skin and eyes should be removed in either case. Then pile the pieces of pine in a tasty shape, dusting them liberally with powdered loaf-sugar, and finally moistening the whole with a liqueur-glass of good old rum. Brandy may be used if the taste of rum be objected to, but the flavour of the latter seems to be peculiarly adapted to the pine-apple.

A **Melon salad** is nice if you can obtain one with a fair depth of cut. Assuming that you have selected a fine melon, and that it has been thoroughly well iced, cut it in halves, and having extracted the seeds from one of them, leave it awhile, remove the seeds of the other half-melon, and then scrape out the whole of the tender flesh of each of them, amalgamating the two:—one half-melon scooped out completely will hold the pulp of the whole fruit, that is to say, when thus scraped. Dust a liberal allowance of powdered sugar into the pulp, and a tea-spoonful of grated ginger, dilute the whole with iced cream, leave in the ice-box half an hour and serve. Or, instead of cream, pour in a liqueur-glass of brandy.

N.B.—All fruit salads should be carefully prepared before dinner, and kept as cold as possible in the ice-box till wanted.

With oranges, especially the loose skinned kind, a capital salad can be made. Peel the orange, and detach the quarters of the fruit from each other without breaking their fine skin. Next, by making a slight incision half an inch long with the point of a knife along the thin end gently squeeze out the pips. If carefully done, the pips

can be extracted without the loss of any juice. The quarters can now be arranged in a little pyramid with plenty of powdered loaf-sugar, and a sprinkling of curaçoa, or any nice liqueur will complete the dish. Mind and ice the salad well before serving.

Prepare the quarters as above, then dip them in thin syrup and roll them in powdered loaf-sugar. If you dry them, ice them, and served with cream, these crystallized oranges are very presentable.

An ice is, of course, frequently given as the *pièce de résistance* of the dessert. If no iced pudding or iced cream has been presented earlier in the dinner, this is undoubtedly the time to give either a cream, or a water ice. I do not recommend the service of both an iced-pudding and a dessert-ice at the same dinner.

Hot cashu-nuts are still sent round in a napkin at dessert. Devilled almonds may be served also, and thin water biscuits, hot or devilled. Pistachio-nuts are especially good,—devilled, *i.e.* :—tossed in a very little fresh butter in a small *sauté* pan, and dusted with salt and Nepaul pepper. They must be served hot. Young almonds freshly gathered, or dried sweet almonds blanched, and sent round in a shallow dish containing salt and water, make a nice dessert-dish. Indeed, there are many nice nuts in India fit for this service.

Fruit preserved in liqueur is always popular; brandied cherries, pears in noyeau, apricots in brandy, etc. Prunes that have been soaked in cherry brandy (as recommended for *pain de pruneaux*, page 15) make a capital dish for dessert, and fine dried figs and dates similarly stewed and steeped in liqueur brandy are equally good. Cherry brandy is recommended for prunes, kirsch for figs, and rum for dates. Always add fruit and brandy as you reduce

the stock in the bottle, and never let the latter become empty.

Orange chips are nice for dessert. Take the rinds of some good sized oranges, cut them into quarters, and weigh them. Boil them in water until they are sufficiently tender to pierce with a fork, then drain them, and set them on a dish in the sun to dry. Weigh sugar at the rate of one and a half pound of sugar to two pounds of rind, clarify it as explained (page 46), and pour the syrup so obtained over the rind. Let it soak for twenty-four hours. Next, strain off the syrup, and boil it till it is quite thick, and pour it, while boiling, over the rind. Leave it for two days, then strain again, boil again and return the syrup to the rind, and continue the process until the sugar is entirely dried up: then put the chips to dry in the sun again, and bottle them in dry bottles.

It has already been pointed out that **compotes of fruit** may be presented at dessert I may specially commend one of strawberries in syrup accompanied by iced cream, or one of mixed fruits **Macédoine de fruits** in liqueur flavoured syrup.

APPENDIX.

(Recipes accidentally omitted.)

Caramel pudding (*crème brûlée au bain marie*) steamed :—Put two well-filled table-spoonfuls of icing sugar or pounded caster sugar into a small saucepan over a low fire, and with a wooden spoon stir without ceasing until it has melted and gradually assumed a rich chocolate colour. Stop as soon as this has been done, and pour the syrup into a clean plain charlotte mould (pint) which should be warmed before receiving it. When the syrup has spread evenly over the bottom of the mould, set it in a cold place, and as it cools, the caramel will set firmly at the bottom of the mould and ultimately form a cap for the pudding when it is turned out.

Next make a rich custard mixture as follows :—Break three eggs into a bowl one by one, beating them gently together, and adding two extra yolks with three gills of cold, boiled milk; sweeten with three ounces of sugar, and flavour with lime or orange zest or any essence that may be liked. Strain this carefully through a hair sieve.

Now, using a brush for the purpose, butter the inside wall of the mould containing the set caramel, and pour into it the custard mixture; cover the surface of this (it should not quite fill the mould) with a piece of buttered white paper cut to fit it, and proceed with the process of steaming, *viz.* :—

Lay a piece of folded paper at the bottom of a stewpan large enough to hold the mould with some little room to spare, pour into it almost boiling water in quantity sufficient to reach a little less than half-way up the mould.

when the latter is placed in the pan. After inserting the mould, set the pan over the fire, and watch it until boiling begins; then draw it to the corner of the fire, or reduce the heat so that it may simmer very gently indeed, covering it closely with the lid of the pan. The process of cooking will take from three-quarters of an hour to an hour. By that time, nicely set throughout, the mould should be lifted in the pan from the fire and allowed to remain in the water until the extreme heat subsides. Then it may be gently removed, and the pudding turned out.

If the directions have been properly carried out, the caramel will form a cap at the top of the mould, while a little of it, melted, will of its own accord trickle over the outside of the pudding, slightly masking it. The best sauce is a plain syrup with caramel stirred into it while hot, giving it a warm brown colour; but syrup tinted with cochineal and flavoured with essence, lime-juice, or liqueur may be served if liked. The pudding, after it has been turned out, may be put in the ice-box and served as cold as possible, or it may be sent in warm. Do not leave the pudding to get cold *in* the mould, or the caramel will become set again and stick. In buttering the inside of the mould before putting in the custard mixture, do not touch the caramel.

Nougat:—Blanch twelve ounces of sweet almonds in boiling water for three minutes, cool, drain and peel them, wash and dry them in a cloth, cut each almond crosswise into four equal pieces, lay them out on a baking sheet, and set them in a very moderate oven to dry thoroughly without burning. Melt six ounces of icing sugar in an eight-inch pan, adding a tea-spoonful of lime-juice. Stir with a wooden spoon until it assumes a pale golden colour, then mix into it the dried almonds, which should be very hot. Remove the pan when this has been done and

spread the mixture out on a slab (which has been brushed over with melted butter) a quarter of an inch thick, mark it into oblongs of an equal size, and cut them out before the nougat gets cold. These little nougats make a nice dish for dessert or the buffet of a reception party.

Nougat is also used to form a shell or case for whipped cream, but to make one of these is by no means easy, because the mixture hardens so soon that great dexterity and practice are necessary to effect the object neatly while the nougat is still pliable. A nougat case *can* be made in the same manner as a charlotte case, *viz.* :—A round piece cut to fit the bottom of the plain mould selected, and the sides arranged in panel, oblong strips of nougat being joined together like the cake strips in a charlotte with *glace royale*, and all fixed in the same way to the round piece at the bottom of the mould. This is obviously a troublesome and messy process and even a fairly good result is scarcely appreciated.

Better surely it would be to make as many neat strips of nougat as may be required to form a circle round a compote dish. These might be cut two inches long, an inch and a half wide, and a quarter of an inch thick, and the arrangement effected in this way :—Make a slab of Genoise paste to fit the compote dish and about half an inch thick, glaze it over with apricot glaze, round the edge brush *glace royale* and with its assistance arrange the pieces of nougat overlapping each other, fill the centre of the dish with whipped cream flavoured as may be desired as for charlottes. This would be a **crème fouettée au nougat** and much more negotiable in the matter of helping than a regular case which is often too hard to break with a spoon.

Whipped Cream (*crème fouettée*) :—The secret of success in whipping cream, custard, and even whites of

eggs is this :—The material to be whipped must be *quite* cold, and the basin also cold. If the weather be at all warm, or the kitchen hot, ice must be used for both. That is to say, the cream should be kept as long as possible in the ice box, and the bowl set in broken ice before and during the whipping. If this be done, the process can be very quickly and efficiently performed. Commence very gently, and slightly increase the vigour of the beating as it proceeds. Dubois recommends that the cream be kept for twenty-four hours in a refrigerator, but for all practical purposes from the morning skimming until the time required in the evening will be found sufficient. Cream requires no assistance in the shape of white of egg. That substance is only employed in the concoction of substitutes which in India especially are not to be despised. I need scarcely say that the fine art of substitution is largely practised in London where there is no excuse for it, alum, gum arabic, lard and other things being used to assist the deception.

Very fair **substitutes** can be made by blending rich custard with cream aided with white of egg. Frangipane (page 32) can be blended with cream in the same manner. Half a pint of each with two whites of egg will be found about right. Let these be very cold before commencing the work, and set the bowl over broken ice. Begin with the custard, whisking gently and blending with it by degrees the stiffly whipped whites of egg. Lastly, add the cream separately whipped in a bowl over ice. Flavouring can be given to the custard or frangipane by zest or essence, sweetening also with icing sugar. Economy of time and labour will be secured by this amalgamation by degrees of the substances each separately whipped. Whipping becomes a very laborious undertaking if the component parts of the composition are mixed beforehand.

Tipsy pudding with apricots:—Cut a stale Madeira cake into slices half an inch thick and with them line the bottom of a large glass compote dish, tipsify them with a syrup made as follows:—One gill of water, two and a half ounces of sugar, one sherry glass of rum, one claret glass of marsala, and the juice of a good lime. Let this soak in, and then spread a layer of apricot jam over the surface. Open a tin of American apricots and drain off the syrup; sprinkle some of the rum and wine used in the syrup over the fruit and keep it on a dish ready. Make a pint of rich custard, flavour it with vanilla and add to it an ounce of dissolved gelatine. When this is cold, set the dish on ice and pour half a pint of the custard over the cake and jam, letting it set by degrees. When at length the cake, &c., is firmly congealed in custard, lay over its surface a layer of apricots rounded side uppermost. Pour more custard over the apricots, and let it consolidate. Garnish the surface with whipped cream, and serve straight from the ice.

Note.—This a good way of using a stale cake and some apricots which may be over from some other meal. Any other fruit may be used in this manner.

Trifle:—The old-fashioned recipes for this dish were from the modern standpoint far too '*travaillés*' as French cooks say—overwrought with process and ingredients—rich custard, rich syllabub and cream to boot with lavish tipsifying. The directions I am about to give will be found much simpler without sacrificing the general effect of the dish:—

As in the case of the tipsy pudding, a cake foundation should be laid at the bottom of a compote with crumbled stale cake, grated macaroons and ratafias, two parts of the first and one part each of the other two. This should be quite an inch deep, and among the crumbled cake, pistachio nuts and almonds blanched and peeled should be scattered.

The tipsifying liquid should be given a modern flavour with Benedictine, Kümmel, Chartreuse or Kirsch in these proportions :—To one gill of water and two and a half ounces of sugar give a claret glass of the liqueur chosen. No mixture of wine should be thought of, the juice of a lime and a ripe orange should be added. This should be in sufficient quantity to moisten the cake thoroughly without pulping it, and should be regulated by the size of the dish required. A layer of raspberry jam should be spread somewhat thickly over the surface of the soaked cake, a little of the liqueur should be sprinkled over the jam, and the dish finished with whipped cream which may be slightly sweetened and flavoured with orange flower water, zest, essence, powdered praline or chocolate. A trifle would be modernised for instance by using Kirsch for the liqueur and scattering crystallized cherries over well whipped cream flavoured with praline.

Wyvern's plantain pudding (*Pouding aux bananes*) steamed :—

Choose six ripe plantains, peel them, scrape off any fibre that may adhere to them, slice them in halves longitudinally, cross-cut the halves and divide each quarter thus obtained in two, lengthwise. Lay these pieces in a soup plate and *marinade* them with a liqueur-glass of maraschino, or any liqueur available, the juice of a good lime. and a dusting of sifted sugar. Turn them about occasionally. Make the custard mixture already described for caramel pudding, mix thoroughly and strain it. Next take a pint border-mould, butter it well and line it with buttered paper, lay in it the slices of plantain crosswise, leaving spaces for the custard to filter through ; when packed, pour in the custard, leaving half an inch for rising, and set the mould to steam very gently like caramel pudding till set. Let it get cold in the mould, then turn

it out; fill the centre with carefully chosen strawberries, pour a gill of strawberry syrup flavoured with maraschino over all, and send round pure cream as a sauce, either iced or whipped as may be preferred.

For children omit the liqueur. The pudding may be steamed in a plain charlotte mould and served hot.

Grated chocolate and cream (*Chocolat rapé au crème fouettée*) :—This is an easily made sweet entremets for a luncheon party. Grate into a pretty china compote lined with a lace-edged dish paper enough chocolat Ménier for the party. Have this handed round followed by plainly whipped slightly sweetened cream, or plain cream, iced: very cold sauce mousseuse might be substituted at a pinch. This can be done so quickly that it is worth noting.

Charlotte Russe au café :—This may be cited as an illustration of a "*Charlotte Russe*" of the old-fashioned kind :—Put a roomy frying-pan on the fire with sufficient butter to lubricate its surface. Upon this, cast half a pound of coffee berries in small handfuls at a time, stir the berries about briskly until they turn a bright Havannah brown. A berry that may turn at all black should be carefully picked out, and thrown away. The nicely browned berries should be put immediately into a pint of boiling milk unbroken, and the bowl containing them should be allowed to stand, in the temperature of the kitchen, covered up, for an hour. Strain off the milk. Break eight large or ten small yolks into an enamelled pan, with six ounces of sugar, and strain over them the now cold coffee-flavoured milk; make a rich custard, adding, when off the fire, half an ounce of dissolved gelatine; strain again and let it get cold. Pour this into a prepared *sorbétière* (see page 168), freeze, add a breakfast-cupful of whipped cream when

almost frozen, and finish off as follows:—Put the nearly frozen mixture into a plain ice mould, and, having closed this securely, imbed it in ice and salt to become solidified. Have a cake case made according to the directions given, page 36, a little larger in diameter than that of the mould. When the charlotte is required, turn out the mould, cover it with the cake case, and serve.

Marquise sauce:—This is in the style of a *sorbet* and is to be recommended for service with cold compotes of fruit, or any superior cold pudding:—Into a pint of champagne, stir a coffee cupful of syrup, freeze as a water ice, stirring in as it sets *meringue Italienne* (page 192) made of one white of egg and an ounce of sugar. Serve in a very cold sauce boat while of the consistence of a sorbet.

Paste for éclairs and **profiterolles.**—*A correction*:—The proportions given for this paste (page 106) should be altered as follows:—One gill and-a-half of water, three ounces of butter, five ounces of flour, and from four to five *yolks* of eggs; two table-spoonfuls caster sugar, and lemon essence. Follow the method of working as given, page 106, which is quite correct. The paste must be of the consistence mentioned in the recipe.

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